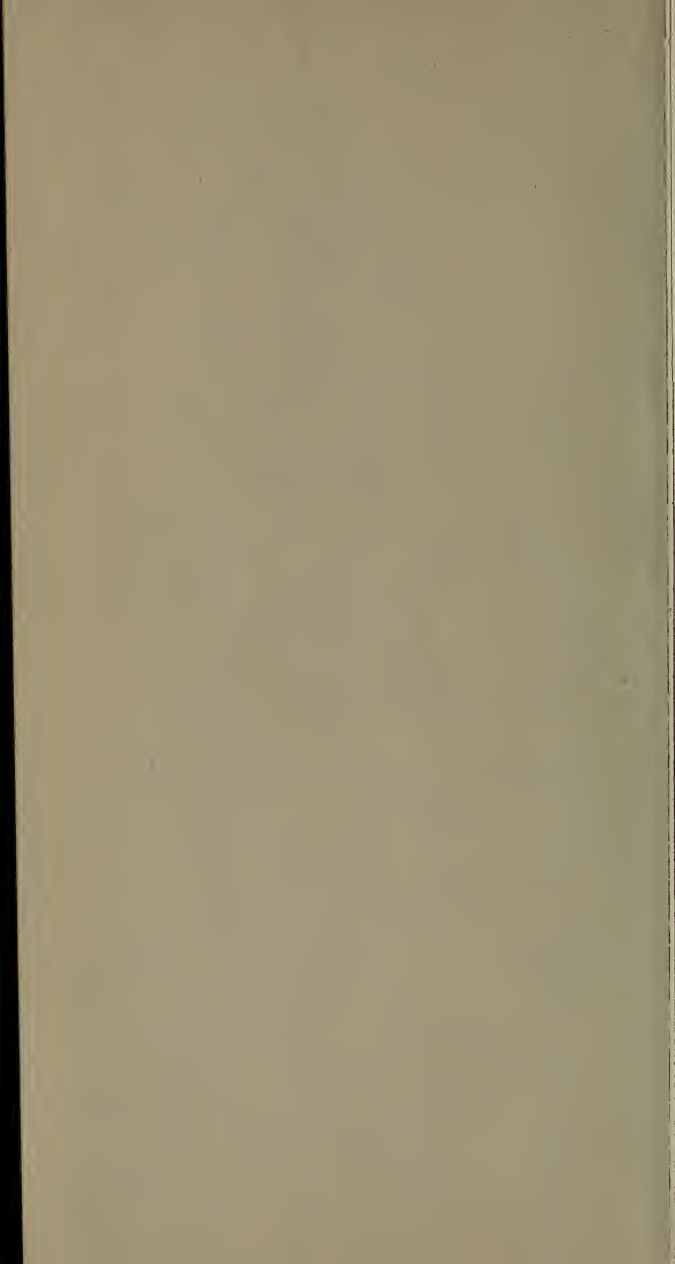


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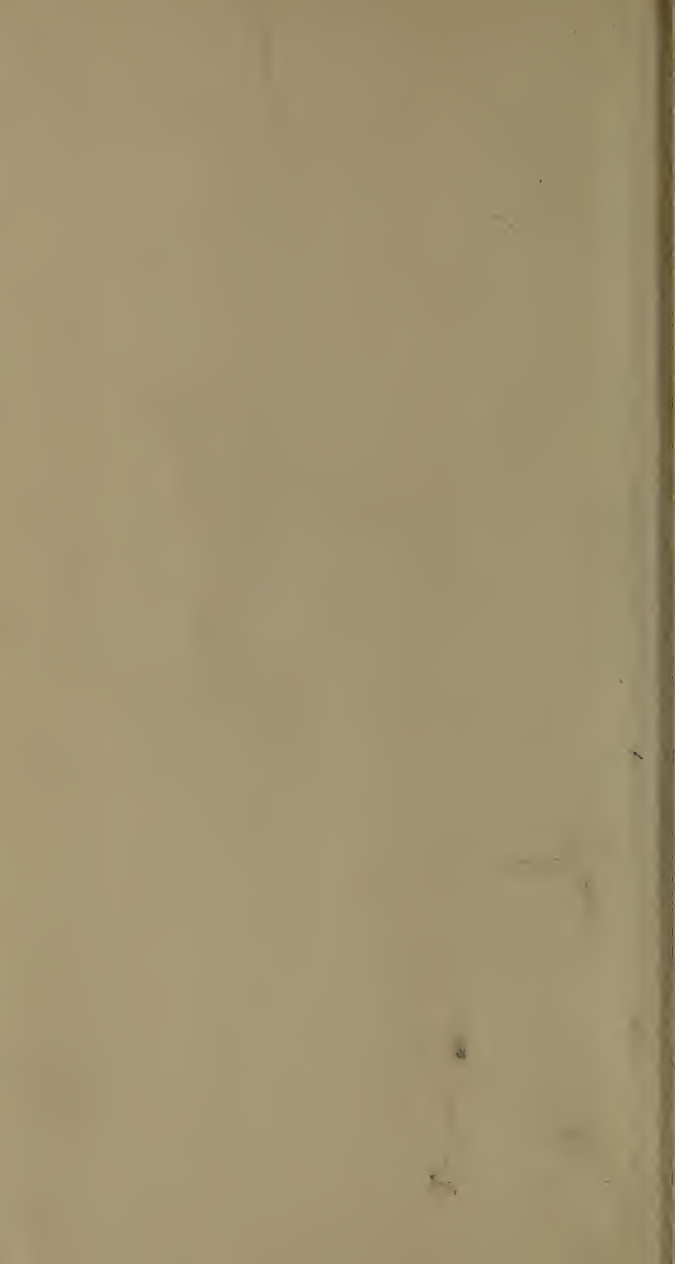
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ELEMENTS
OF
RHETORIC:

EXHIBITING A METHODICAL ARRANGEMENT OF ALL THE
IMPORTANT IDEAS

OF THE

Ancient and Modern Rhetorical Writers.

DESIGNED FOR THE USE OF

COLLEGES, ACADEMIES, AND SCHOOLS.

✓
BY JOHN A. GETTY, A. M.

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“ Song charms the sense, but Eloquence the soul.”.....MILTON.



PHILADELPHIA :

PUBLISHED BY E. LITTELL.

French & Co. Printers.

1831.



PN 4111

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DISTRICT OF MARYLAND, SS.



BE IT REMEMBERED, That on the twenty-first day of February, in the fifty-fifth year of the Independence of the United States of America, John A. Getty, of the said district, hath deposited in this office, the Title of a Book, the right whereof he claims as Author, in the words following, to-wit:

Elements of Rhetoric; exhibiting a methodical arrangement of all the important ideas of the ancient and modern Rhetorical writers. Designed for the use of Colleges, Academies, and Schools.

By JOHN A. GETTY, A. M.

"Song charms the sense, but eloquence the soul."—MILTON.

In conformity to an Act of the Congress of the United States, entitled "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to the Act, entitled "An Act supplementary to the Act, entitled An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of Designing, Engraving, and Etching historical and other Prints."

PHILIP MOORE,

Clerk of the District of Maryland.

Recommendations.

From James Carnahan, D. D. President of the College of New-Jersey.

TO MR. E. LITTELL:

Sir—The “Elements of Rhetoric, by John A. Getty, A. M.” is the work of a profound classical scholar, manifests extensive reading on the subject discussed, and, in my opinion, will be found very convenient and useful to those who wish to have, in a compendious form, the substance of what distinguished Grecian and Roman masters have taught on the subject of eloquence.

Nassau Hall, June 27, 1831.

JAMES CARNAHAN.

From the Rev. Samuel Eccleston, A. M. President of St. Mary's College, Baltimore.

St. Mary's College, Baltimore, June 26th, 1831.

Dr. Sir—In reply to your letter of the 20th inst. requesting my opinion of Mr. John A. Getty's Rhetoric, I take pleasure in stating, that I find the definitions to be accurate, and the exemplifications, apt and copious. The work may be recommended as a convenient and agreeable Manual of the ancient nomenclature of Grammatical and Rhetorical figures.

I am, with great respect,
Your obed't serv't.

MR. E. LITTELL.

SAM'L ECCLESTON.

From Samuel B. How, D. D. President of Dickinson College.

Carlisle, June 21, 1831.

DEAR SIR—I have examined with as much attention as my engagements would permit, “Getty's Elements of Rhetoric,” and am pleased with it. It compresses into a small space much valuable matter. Its author exhibits an extensive acquaintance with the antient writers on Rhetoric, and has enriched his work by copious extracts from them. I think it well adapted as a Class Book to prepare youth for studying the more extensive treatises on this subject.

Very respectfully, yours,
SAMUEL B. HOW.

From William Neill, D. D. late President of Dickinson College, Carlisle Pennsylvania.

“The Elements of Rhetoric,” by John A. Getty, A. M. comprises, within a small compass, the substance of volumes; and is calculated to facilitate the progress of youth in the study of the Latin and Greek classics.

Philad. June 26th, 1831.

WILLIAM NEILL.

From the Rev. Edward Rutledge, A. M. Professor of Moral Philosophy in the University of Pennsylvania.

DEAR SIR—I am very much pleased with Mr. Getty's work, and think it admirably adapted to the conveyance of most useful instruction in a pleasing and striking manner. I hope its respected author may meet the encouragement he merits, and that his beautiful little manual may extensively aid our youth in acquiring the art of which it treats.

With great respect, I remain yours, &c.

E. LITTELL, Esq.

EDWARD RUTLEDGE

Philadelphia, June 23d, 1831.

RECOMMENDATIONS.

From Robert Adrain, L. L. D. &c. Professor of Mathematics in the University of Pennsylvania.

Philadelphia, June 21st, 1831.

DEAR SIR—Agreeably to your request I have examined Mr. Getty's "Elements of Rhetoric."

It appears to me that the work is elementary, methodical, and perspicuous, abounding in observations and examples which illustrate the subject and interest the reader; and that it will be highly useful in the education of youth.

Yours, with respect, &c.

ROBERT ADRAIN.

MR. E. LITTELL.

From S. B. Wylie, D. D. Professor of Languages in the University of Pennsylvania.

Philadelphia, July 23d, 1831.

SIR—Having perused the little book you had the goodness to send me, entitled "Elements of Rhetoric" by John A. Getty, A. M., I am prepared to give you my opinion concerning its merits. I consider it as a manual which ought to be in the hands of every youth engaged in the acquisition of classical literature. It is rare to find such a mass of useful elementary matter condensed into such a narrow compass. The definitions of the *figures* will be easily committed, and *not* easily forgotten. The illustrations are lucid, the examples pertinent and numerous, and the work eminently calculated to be a valuable acquisition to our classical institutions. I cordially wish it an extensive circulation.

Very respectfully, yours, &c.

MR. E. LITTELL.

S B. WYLIE.

From the Rev. W. T. Brantly, Pastor of the First Baptist Church, Philadelphia.

MR. E. LITTELL:

SIR—"The Elements of Rhetoric," by John A. Getty, A. M. is a work of real merit and of unbounded utility. I have read it with attention, and I may also add, with advantage. Those who have spent much time in the instruction of youth, will best appreciate such a book as that which Mr. Getty has made; for they must have sensibly felt the want of such a compend of rhetorical definitions and examples.—Indeed every person who designs to read with propriety, or to understand with clearness the best productions of ancient and modern times, should be fully acquainted with the whole scope of figurative language. I therefore cordially recommend the "Elements of Rhetoric," as a most valuable acquisition to the existing supply of standard school books.

Very respectfully,

W. T. BRANTLY.

From the Rev. Dr. Samuel K. Jennings, President of Asbury's College, Baltimore.

Baltimore, June 29th, 1831.

DR. SIR—Agreeably to your request, I have devoted a little time to the "Elements of Rhetoric," by JOHN A. GETTY, A. M."

The work begins with very clear and satisfactory definitions of the Elements of Rhetoric, intended to educate the youthful mind for a ready invention and proper disposition; the whole made familiar by appropriate examples, extracted from the English, Latin and Greek classics. These are followed by excellent definitions and examples, preparatory to an accomplished elocution. In this part of the work, I am particularly pleased to find an old acquaintance, the tropes and figures of speech in rhyme, which I have often felt a wish to see, introduced in this way, into general use.

In the conclusion we have an epitome of all that is important in pronunciation

RECOMMENDATIONS.

elucidated by examples, suited to that part of the general subject. This summary, together with an annunciation, that it is given in view of the reports of the merit of the work made by Dr. Waters and Mr. Power, and in which I heartily concur, will sufficiently evince my approbation of Mr. Getty's book.

I am, respectfully, yours,
SAM'L K. JENNINGS, M. D

From the Rev. Francis Waters, D. D. Baltimore.

Baltimore, June 28th, 1831.

REV. DR. JENNINGS :

Dr. Sir—I thank you for a perusal of the “Elements of Rhetoric by John A. Getty, A. M.” It is, in my opinion, a very respectable book. The rules and principles of the science are well arranged and illustrated by the author, at the same time that he has defined them with becoming precision and clearness. The additional figures which he has introduced, and the simplicity of their classification, will no doubt be estimated as a great advantage. To all learners the treatise will be useful, but to classical students in particular, it will serve as an excellent Manual in cultivating this beautiful part of polite and finished education.

Very truly and respectfully,
F. WATERS.

From Michael Power, A. M. Professor of Languages, Asbury's College, Baltimore.

REV. DR. JENNINGS :

Dr. Sir—Having examined the “Elements of Rhetoric, by John A. Getty, A. M.,” as carefully as the limited time allowed me would permit, I cheerfully concur in opinion with the Rev. F. Waters, and will in a short time introduce the work into my school.

Baltimore, June 29th, 1831.

Respectfully, your obt^d serv't,
M. POWER.

From the New York American, July 4th, 1831.

“ELEMENTS OF RHETORIC, for the use of Colleges, Academies and Schools, by John A. Getty.” Philadelphia, E. Littell.—The sole aim of this little volume appears to be to exhibit in a concise and methodical form the chief elements of rhetoric, as expounded by the most authoritative ancient and modern writers, accompanied with illustrations and examples. By means of questions and answer, the principles of the art are developed and explained; and the authority on which the answer is made, is, in all cases, quoted at the bottom of the page. It is, therefore, in the nature of a digest of the whole code of rhetoric, which, scattered through many volumes, is here reduced to its essence in about 120 pp. The explanations of the different tropes and figures of speech are given (for the sake, we presume of aiding the memory) in a sort of doggerel—both in English and Latin—upon the same principle, and of about the same merit, as the “Propria quæ maribus” of the old Latin grammars. We are well pleased with this little book, which displays more than ordinary research and learning.

From the Baltimore Chronicle, June 23d, 1831.

“ELEMENTS OF RHETORIC: exhibiting a methodical arrangement of all the important ideas of the ancient and modern writers. Designed for the use of Colleges, Academies and Schools, by John A. Getty, A. M.—Philadelphia, published by E. Littell.” This small volume appears to us well designed and well executed, and will be found highly useful to students and others disposed to improve in the attractive and noble science of Rhetoric. The author has given a condensed view of what has been written on the subject by the most celebrated men of ancient and modern times, accompanied by satisfactory directions and explanations. This book could be read with advantage, not only by young gentlemen preparing for professional life, but by their elders, and we hope that it will receive the patronage to which it is entitled from the talents and industry of its author.

RECOMMENDATIONS.

From the United States Gazette, June 25th, 1831.

We have received from the author, a copy of a neat work, entitled 'Elements of Rhetoric: exhibiting a Methodical arrangement of all the important ideas of Ancient and Modern Rhetorical writers. By John A. Getty, A. M. The work is published by Mr. Littell, of this city, in a style creditable to his taste and liberality. It is rare that with such a title, a book 'destined for schools and academies,' assumes such a radical form; the ideas, indeed, rather than the words of writers are arranged, and the principles of composition and criticism carefully laid down. The work is the result of careful research, and will be found useful to those who seek a thorough acquaintance with Rhetoric in its primary sense.

From the Baltimore Patriot.

ELEMENTS OF RHETORIC.—"Song charms the sense, but eloquence the soul." Mr. Littell, of Philadelphia, has recently published a small treatise, intended to facilitate the progress of the student in this high reaching art. It is entitled the "Elements of Rhetoric; exhibiting a methodical arrangement of all the important ideas of the ancient and modern Rhetorical writers," and is designed for the use of Colleges, Academies and Schools. The author is J. A. Getty, A. M. who states in his preface to the work, that his chief design in its composition has been to facilitate the acquisition of those "high and sublime ideas of oratory, which are interspersed throughout the ancient classics." The volume is of small size, but rich in examples tending to illustrate its object, drawn from the most approved sources. From a slight examination of the work, we are induced to think it will be favourably received by those every way competent to pass upon its merits.

From the Pennsylvania Inquirer, June 23d, 1831.

GETTY'S RHETORIC.—This is the title of a very neat volume, which has just issued from the press of E. Littell, of this city. It is designed to exhibit a methodical arrangement of all the important ideas of the ancient and modern rhetorical writers, and is intended for the use of colleges, academies, and schools. The subject, we think, is very happily and judiciously treated by the author, as the book is calculated fully to answer the purpose for which it is written. It gives a full, and what strikes us as a correct, analysis of the art of public speaking, and may be studied with advantage by all who design to practise such art.

From the New York Evening Post, July 2d, 1831.

GETTY'S ELEMENTS OF RHETORIC.—E. Littell, of Philadelphia, has published a work with this title, compiled by John A. Getty, for the use of Schools. It consists of explanations of the various terms and definitions of the various figures of Rhetoric, with examples of their use, from ancient and modern authors. If the object of the art of Rhetoric be, as some author has said, to enable the rhetorician to name his tools, the present work, we believe, contains ample means of enabling him to do this to his satisfaction.

From the Saturday Bulletin, June 25, 1831.

Elements of Rhetoric: exhibiting a methodical arrangement of all the important ideas of the Ancient and Modern Rhetorical Writers; designed for the use of Colleges, Academies and Schools, by John A. Getty, A.M. Philadelphia, published by E. Littell.—The object of this work is very fully explained in the title. Mr. Getty has evidently bestowed much labour in getting up these Elements, and abundant evidence appears of his having consulted all the old writers, with many of the moderns. The study of elocution is one which the youth of this country have too much neglected, when it is known to open to the aspiring a sure road to fame and fortune. Mr. Getty's work appears well fitted to aid the student in attaining a knowledge of this most popular art.

PREFACE.

THE unanimous voice of every civilized nation has awarded unfading laurels to the ancient orators of Greece and Rome. The thunder of DEMOSTHENES shook the throne of the Macedonian PHILIP to its foundation, and the weight of CICERO's unrivalled eloquence balanced, for some time, the tottering Republic of Rome. In the composition of these Elements, the chief design of the author has been to facilitate the acquisition of those high and sublime ideas of oratory which are interspersed throughout the ancient classics. For this purpose he has consulted the writings of ARISTOTLE, LONGINUS, CICERO, QUINTILIAN, and other distinguished "heroes of antiquity." He has also adopted, in many instances, the sentiments of modern Rhetorical writers: and, in Elocution, many of the most appropriate examples have been selected from the Sacred Scriptures. The author now offers his labours to the arbitration of the Public, and, to its decision, he will implicitly submit.

Easton Academy, (Md.) February 1, 1831.

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* * To find any Trope or Figure in the Latin part of Elocution: Find, by the Index, the Trope or Figure in the English part, and the number of the one in the English will be found to correspond to the same in Latin.

INTRODUCTION.



THE Greeks attributed the invention of Rhetoric to Mercury; and hence they denominated him *Egums* which radically signifies to speak. And the inhabitants of Lystra, in consequence of the cure of the impotent man by Barnabas and Paul, called the former Jupiter, and latter Mercury, "because he was the chief speaker."

But to pass over the legendary fictions of pagan theology, no satisfactory account can be given to whom the origin of this art is to be ascribed. Its first lineaments, as Aristotle justly observes, were no doubt, extremely rude and imperfect. Pausanias, in his description of Greece, says that Pittheus, the uncle of Theseus, who flourished about twelve hundred years before the christian era, taught it at Trezene, a city of Peloponnesus. Be this, however, as it may, it was certainly held in high estimation at the time of the Trojan war, or Homer would never have given such unbounded applause to the eloquent speeches of Ulysses and Nestor. And in addition to this circumstance, the principal tropes and figures which are now used, may be found in that sublime and distinguished writer.

Of the orators who flourished from the Trojan down to the Peloponnesian war, no particular mention is made in history. But as eloquence then became the means by which the most obscure and indigent individual might rise to the highest post of honour and influence, a multitude of orators arose about that period. Of these Corax and Tisias of Sicily, laid down rules for the methodical arrangement of a discourse, and the artificial adjustment of its particular parts. Gorgias, the pupil of Empedocles, succeeded these. * Diodorus Siculus says that he was the

* Gorgias the Leontine, was a Sicilian, and father of the Sophists. He was held in such universal esteem throughout Greece, that a statue was erected to his honour, in the temple of Apollo at Delphos, of solid gold.

first who made use of studied figures and laboured antitheses of equal length and the same termination. Thrasy-machus of Chalcedon, Protagoras of Abdera, Prodicus of Cea, and Theodore of Byzantium; as also Antiphon * and Polycrates were his cotemporaries; and all contributed to the improvement of this art. Quintilian says that Protagoras, Gorgias, Prodicus and Thrasy-machus were the first who treated of *Common-places*, and exhibited their use for the invention of arguments upon every subject.

Posterior to these flourished Isocrates the scholar of Gorgias. "The style of Gorgias of Leontium was formed into short sentences composed generally of two members balanced against each other. The style of Isocrates, on the contrary, was swelling and full; and he is said to have been the first who introduced the method of composing in regular periods, which had a studied music and harmonious cadence." † It was the celebrity of Isocrates which induced the far famed Aristotle to write his "Institutions of Rhetoric:" a work universally admitted to be the best and most complete of any, on the same subject, in the Greek language.

Lysias and Isæus belong to this age. Lysias was the model of that style which the ancient rhetoricians denominated "*γλαφυρον λογον*," the *polished* style; and, for this reason, Cicero calls him *venustissimum oratorem*. ‡ Isæus was the pupil of Lysias, and was the first who applied eloquence to political, or state affairs, in which he was followed by his celebrated scholar, Demosthenes.

In this age Grecian eloquence appeared in its meridian. Demosthenes by indefatigable industry, by a surprising genius, and a patriotic love for his country, became one of the greatest orators that ever existed—an orator who was an honour to humanity, and whose name shall descend with imperishable lustre to the latest posterity. The style of this Prince of Grecian eloquence is concise, nervous,

* Antiphon the Athenian, was the first writer of orations.

† Twenty-one of his orations are extant. He employed ten years in composing his discourse entitled the Panegyric.

‡ Plutarch says that four hundred and twenty-five orations were formerly exhibited under the name of Lysias; of these only thirty-four are now extant.

and vehement. "Our Demosthenes," says Longinus, "uttering every sentence with such force, precipitation, strength, and vehemence, that it seems to be all fire, and bears down every thing before it, may justly be resembled to a thunderbolt, or a hurricane." †

Subsequent to the time of Demosthenes, the manly and sensible eloquence of the Greeks degenerated into subtlety and sophistry. Demetrius Phalereus, who lived in the time of Alexander the Great, was an orator of considerable eminence, but Cicero describes him as a flowery, rather than a natural persuasive writer.

From his time down to the christian era, Quintilian enumerates several rhetoricians ; among whom were Hermagoras, Athenæus, Appollonius of Alexandria, and Dionysius of Halicarnassus, who flourished in the reign of Augustus Cæsar. Since the days of Dionysius, the only Greek orators of celebrity have been Hermogenes, and Longinus the author of a treatise on the Sublime ; a writer of such pre-eminent merit, that his cotemporaries appointed him judge of all the ancient authors. And whatever inferior critics blamed, or whatever they commended, was received or rejected by the public, only as it met with the approbation of Longinus, or was confirmed and ratified by his sovereign decision.

The Romans, for several ages, were almost continually engaged in military affairs ; and as they supposed that the cultivation of oratory would have a tendency to allure their minds from martial achievements, to an indolent and effeminate manner of life, they therefore manifested an inveterate prejudice against its introduction. For in the year of their city five hundred and ninety-two, when, through the medium of the Greeks, the liberal arts were introduced into Italy, the senate passed a decree, directing all philosophers and rhetoricians to depart from Rome. But on the arrival of the Athenian ambassadors, Carneades, Carthaus, and Diogenes, a few years posterior to the promulgation of this decree, the Roman youths were so charmed with the eloquence of their harangues, that it was found

† Sixty-one orations are extant under the name of Demosthenes.

impracticable, any longer, to counteract its dissemination. The era of Roman eloquence may therefore be dated from the period of the subjugation of Greece, by Mummius the consul, about a hundred and forty-six years before Christ.

Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio.—

Seneca says that Lucius Plotinus, a Gaul, was the first who taught Rhetoric, in Latin, at Rome, and that Blandus of the equestrian order, was the first Roman who engaged in this profession. Quintilian says that M. Cato the censor, was the first writer on Rhetoric among the Romans; and although Cicero, in his treatise, “*De Claris Oratoribus*,” represents him, as well as some of his cotemporaries, as having been possessed of considerable eloquence, yet he admits that it was, “*Asperum et horridum genus dicendi*,” a rude and harsh strain of speech.

Subsequent to the time of Cato arose Crassus and Antonius. It was owing to the latter of these, says Cicero, that Rome might boast herself a rival, even to Greece in the art of eloquence. And in his three books, *De Oratore* and other rhetorical productions, he attributes the highest commendation to these distinguished orators.

In the same age, though somewhat later than the orators above mentioned, flourished the celebrated Cicero. In fame and reputation he far surpassed all his cotemporaries.—His inventive genius; his artful and methodical arrangement of arguments; his melodious structure and disposition of periods; his peculiar success in moving the soft and tender passions; and his splendour and morality of sentiment: all contribute to render his works the standard of popular oratory. *

The last rhetorical writer of distinguished reputation among the Romans was Quintilian. His *Institutions* exhibit a great degree of accurate and refined taste and are

* Besides Cicero's two books of *Invention*, which Quintilian calls his books of *Rhetoric*, there are extant his three books of an *Orator*; one of *famous Orators*; and another which is called the *Orator*; as also his *Topics*, a preface concerning the best sort of *Orators*, and a treatise of the parts of *Oratory*. Those four books to *Herennius*, which are published among Cicero's works appear, with good reason, to be attributed to Cornificius.

composed with such exactness and judgment, that they are generally admitted to be the most useful, and the most instructive production on the subject now extant. He has arranged all the ancient ideas concerning Rhetoric in so comprehensive a manner as to render his writings an invaluable acquisition to every student of oratory.

After the days of Cicero and Quintilian the Romans experienced the most oppressive form of arbitrary and tyrannical government. Luxury and effeminacy were introduced : their taste became corrupt, and their genius discouraged. And that ornamental and diffusive eloquence which had existed in its most splendid and illustrious form, degenerated into quaintness and affectation, into tumid declamation and servile flattery.



ERRATA.

Page	vii.	line 5, for latter Mercury, read <i>the latter Mercury</i> .
	viii.	7, for Protogoras, read <i>Protagoras</i> .
	ix.	35, for Cartolaus, read <i>Critolaus</i> .
	4,	14, for 3ead, read <i>head</i> .
	6,	1, for Quantity, read <i>Quality</i> .
	18,	14, for Ne read <i>Ni</i> .
	19,	7, for vigit, read <i>viget</i> .
	.	18, for malaires, read <i>mala res</i> .
	22,	9, for temderaria, read <i>temeraria</i> .
	.	33, for lit, read <i>ut</i> .
	23	32, for fruamque, read <i>frua</i> .
	.	33, for fieti, read <i>ficti</i> .
	24,	22, for enitti, read <i>eniti</i> .
	27,	27, for μεζων, read μεζων.
	.	29, for ονομαζει read ονομαζει.
	.	33, for ΕΠΙΣΤΟΣ, read ΧΡΙΣΤΟΣ.
	.	37, for παντα, read παντα.
	.	46, for Αληθειας, read Αληθειας.
	32,	7, for Metonymy read <i>Metonymy</i> .
	37,	3, for Atonomasia, read <i>Antonomasia</i> .
	37,	29, for Whereof, read <i>Wherefore</i> .
	38,	3, for Catechresis, read <i>Catachresis</i> .
	41,	28, for Antomasia, read <i>Antonomasia</i> .
	43,	25, for Parceæ, read <i>Parcæ</i> .
	62,	1, for Prosopæia, read <i>Prosopo</i> .
	72,	11, for ux, read <i>ex</i> .
	.	12, for λεκανη, read λεκανη.
	73,	13, for Trus read <i>Irus</i> .
	.	30, for νευρε, read νευρη.
	.	30, for οξυβελης, read οξυβελης.
	.	34, for πατων, read πετων.
	76,	7, for ειςμενους read ειςμενους.
	.	26, for mitisimus, read <i>mitissimus</i> .
	78,	25, for υμομενη read υπερμενη.
	84,	17, for απεθνησκον, read απεθνησκον.
	86,	34, for 'ον, read 'ου.
	91,	24, for φατετ, read φατο.
	.	37, for αφαινω, read αφαινω ; and for αγν, con, read α συν, con.
	92,	36, for tulērunt, read <i>tulērunt</i> .

In the Derivationes on the 90th page, some few of the letters are transposed; 66 should read thus: ab αντι, contra, μετα-
ζαλλω, inverto. And 67 should stand thus: a παραδιαστολλω, dis-
jungo.

The errata appear numerous, but, besides that a considerable portion of the errors escaped only in a part of the sheets of the work, it must be recollected that it was printed at a distance from the residence of the author. from unfamiliar manuscript.

Elements of Rhetoric.

WHAT is Rhetoric ?

“Rhetoric is the art of Speaking in such a manner as to attain the end for which we speak.”*

What is its principal end ?

To instruct, to please, and to move.†

Into how many parts is it divided ?

Four : Invention, Disposition, Elocution, and Pronunciation.‡

PART I.

INVENTION.

What is Invention ?

Invention is the discovery of such arguments as are pro-

* Blair, Lecture xxv.

Lord Bacon defines Rhetoric, or Oratory, to be the art of applying and addressing the dictates of reason to the fancy, and of so recommending them as to affect the will and desires.

Vossius defines Rhetoric, the faculty of discovering what every subject affords of use for persuasion.

Aristotle, in his Institutions of Rhetoric, Book 1. Chapter 2, says : “ Let Rhetoric, therefore, be the power of perceiving what will be most conducive to persuasion, on every subject whatever.”

Cicero says the duty of the orator is to speak in a manner proper to persuade.

Quintilian says that Rhetoric is properly defined the science of speaking well.

† Quintilian says there are three things, as duties incumbent on an orator to perform, and these are, to instruct, to please and to move.

‡ Quintilian says that “ the whole art of oratory, as we find it delivered by the generality of the greatest masters, consists of these five parts : Invention, Disposition, Elocution, Memory, Pronunciation, or Action.”

per to illustrate the subject, conciliate the minds, and move the passions of the audience.*

What is an argument ?

An argument, says Quintilian, is a way for making good a proof, by which one thing is concluded from another, and what is doubtful is confirmed by what is not.†

On what are all arguments founded ?

On reason, morals, or the affections.

What is the object of arguments from reason ?

To inform the judgment, or to instruct.

How are arguments from reason divided ?

Into artificial and inartificial.‡

What are artificial arguments from reason ?

They are such as arise from the subject upon which the orator treats.¶

Cicero, in his *de Oratore*, Book II., Chapter 19, says : “ They next delineate, as it were, five offices of eloquence, viz : inventing what you are to say ; the arrangement of what you have invented ; the embellishments of style ; next the getting it by heart ; and last of all comes the action and the delivery.” In another place, however, he has properly excluded Memory from his division. Hence, says Ramus : “ *Dicis oratori tria esse videntur, quid dicat, quo quid que loco, et quomodo ; primo membro Inventionem, secundo Collocationem, tertio Elocutionem et Actionem comprehendis : memoriam igitur in hac trium membrorum partitione prætermittis.*” *Rhet. Lib. III.*

* *Ut concilientur animi, et doceantur, et moveantur.* *Cic. de Orat. Lib. II., 28.*

† Cicero says an argument is a reason which induces us to believe what we previously doubted.

‡ Ramus says : “ Quintilian, following Aristotle, has divided arguments from reason into artificial and inartificial.”

¶ Cicero and Quintilian concur in reducing common places, from which artificial arguments may be invented, to sixteen : 1. From Definition ; as, *Jus civile est cognitio æquitatis ; at cognitio ; æquitatis est utilis ; igitur et jus civile.* 2. From Distribution of Parts, or Enumeration ; as, *Virtutis partes sunt quatuor : justitia, prudentia, fortitudo, et temperantia ; at Calliditas non est justitia, nec, &c., igitur non virtus.* 3. From Etymology, or Notation ; as, *Consul est qui consulit patriæ ; non*

How many kinds of orations are there ?

Three : Demonstrative, Deliberative, and Judicial.*

Who was the author of this division ?

Aristotle.

What is the scope of a Demonstrative oration ?

To praise or dispraise persons or things.†

How is it used in speaking of a person ?

When for his learning, eloquence, dignity, wisdom, and authority, we praise Cicero ; or, for his infamous and abandoned life, censure Cataline.

How many methods do rhetoricians prescribe for praising or dispraising persons ?

Two.

igitur Piso consul, qui eam evertit. 4. From Conjugates ; as, Pietas laudanda, igitur et qui pie agit. 5. From the Genus : as, Virtutis laus in actione consistit ; et prudentiæ. 6. From the Species ; as, Justitia est amanda, ergo virtus amanda. 7. From Similitude ; as, Si feræ partus suos diligunt, qua nos in liberos nostros indulgentia esse debemus. 8. From Dissimilitudes ; as, Si barbarorum est in diem vivere, nostra consilia sempiternum spectare debent. 9. From Contraries ; as, Si Gracchus nefarie præclare Opimius, 10. From Adjuncts ; as Vesperi visus est cum gladio stipatus, &c. ; ergo occidit. 11. From Antecedents ; as, Ortus est sol, igitur dies est. 12. From Consequents ; as, Dies est, igitur ortus est sol. 13. From Repugnants ; as, Amat illum, igitur non insectatur convitiis. 14. From Causes ; as, Avaritiam si tollere vultis, mater est tollenda, luxuries. 15. From Effects ; as, Virtus parit laudem ; ergo sequenda. 16. From Comparison ; as,

Ut jugulent homines, surgunt de nocte latrones,

Ut teipsum serves, non expergisceris? . . Hor.

* Aristotle, in his Institutions of Rhetoric, Book 1. Chapter 3, says, "There must of necessity be three kinds of rhetorical discourses : Demonstrative, Deliberative, and Judicial. Of the Demonstrative, the one part is praise, the other disgrace. Of the Deliberative, the one part is persuasion, the other dissuasion. Of the Judicial, the one part is accusation, the other defence." The end of the first, says he, is *η καλον η αισχρον*, honorable, or dishonourable ; of the second, *συμφορον και βλαβερον*, advantageous, or disadvantageous ; and of the third, *η δικαιον η αδικον*, just, or unjust.

† Quintilian, in the third book of his Institutes, extends the

What are they ?

The one is to follow the order in which every thing happened, which is mentioned in the discourse, as Isocrates has done in his funeral oration upon Evagoras, King of Salamis ; the other is to reduce what is said under certain general heads, without a strict regard to the order of time, as Suetonius, in his lives of the twelve Cæsars.

How is it used in speaking of a thing ?

When from truth, honor, time, place, and manner, we applaud the voluntary return of Regulus to his enemies ; or, on the contrary, condemn the self-murder of Cato at Utica.

What are the chief subjects of Demonstrative eloquence ?

Panegyrics, Invectives, gratulatory and funeral orations.

What orations may be ranked under this head ?

Cicero's oration concerning the answers of the sooth-sayers, his oration for Marcellus, and his invective against Piso.

In what does a Deliberative oration consist ?

In recommending, or dissuading from, some important public measure.*

To what is this species of eloquence chiefly confined ?

To the agitation of public affairs in popular assemblies.

What is its object ?

Persuasion.

How is the orator to accomplish this end ?

By applying himself to all the principles of action in our nature ; to the passions and to the heart, as well as to the understanding.

application of Demonstrative discourses to the praise of Gods ; the praises and dispraise of men ; and the praises of cities and places.

* " The chief things concerning which all men consult, and argue upon in deliberation, are five in number ; of wealth, of war and peace, of the preservation of the country, of what things are exported and imported, and of the making and observance of laws."...ARIS. RHET. Book I. Ch. 4.

What topics are generally used in recommending, or dissuading from, public measures ?

Safety, profit, pleasure, justice, honor, and facility.

What orations may be referred to the Deliberative kind ?

Cicero's fourth oration against Cataline ; his first and ninth against Mark Anthony ; and Cato and Cæsar's speeches relative to the Cataline conspirators.

What is a Judicial oration ?

A Judicial oration is that species of oratory which is used in accusing or defending.*

By what name is the principal question, or point of dispute in all controversies designated ?

States.†

What is meant by the state of a cause ?

The principal point in dispute between contending parties, upon the proof of which the whole cause or controversy depends.‡

How is this exemplified ?

Milo was accused for killing Clodius ; Milo confessed he killed him, but said he did it justly : now the state of the cause is, did Milo kill Clodius justly or unjustly ?

How many general states are there ?

* Quintilian, in the third book of his *Institutes*, says : " I shall now speak of the judicial kind, which, although the most extensive and various, consists only of two offices, accusation and defence."

† The state of a controversy is expressed, by several other names, in ancient writers ; as, " The Constitution of the Cause" — " The General Head ;" and " The Chief Question." Our common law expresses it by one word ; namely, the *Issue* : which interpreters define, " that point of matter depending in suit whereupon the parties join, and put their cause to the trial."

‡ Status est quæstio, quæ ex prima causarum conflictione nascitur ; ut, Sylla conjuravisti cum Catilina ; depulsio vero defensoris ; non conjuravi : ex hac prima conflictione nascitur illa quæstio, conjuraveritne Sylla cum Catilina ?.... QUINT. INST. Lib. III. Chap. 6.

Three : Conjectural, Definitive, and the State of Quantity.*

When is a cause Conjectural ?

When it is enquired whether the thing was done or not : as, did Cælius prepare poison for Clodia ?

When is a cause Definitive ?

When the fact is not denied, but the dispute turns upon the name and nature of the crime ; as, whether to take a sacred thing out of a private house be theft or sacrilege ?

What is a Cause in Quality ?

When the contending parties are agreed both as to the name and nature of the action, but the dispute turns upon its justice ; as, was it lawful or unlawful for Milo to slay Clodius ?

What distinction exists between Deliberative and Judicial eloquence ?

In Deliberative eloquence the great object is persuasion, and the speaker of course directs himself to the passions as well as to the understanding ; but, in Judicial eloquence, his object is conviction, and therefore it is chiefly or solely to the understanding that his eloquence is addressed.

What discourses may be referred to the Judicial kind ?

Cicero's orations for Milo, Rabirius, Cælius, and Ligarius.

What are Inartificial arguments from reason ?

They are such as do not arise from the subject, but from things of a different nature. They are all taken from authorities, and are, by Cicero in his *Topics*, called *Testimony*.†

* Cicero and Quintilian reduce the states to three ; to these Aristotle and Vossius add a fourth ; namely, of Quantity ; as, ' Whether the injury be so great as it is said to be.'

† Aristotle distinguishes two sorts of proofs, in which he has been generally followed by all succeeding authors. Some of these are extrinsic to the subject, and independent of art ; others

What is the object of arguments from morals ?

To procure favour, or to please.

What does this part of Invention comprise ?

The disposition, character and qualifications of the speaker.*

By what name does Quintilian designate it ?

A propriety of manners.

How many qualities are requisite in an orator, in order to render what he says acceptable to his hearers ?

Four : wisdom, integrity, benevolence, and modesty.†

What is the object of arguments from the affections ?

To move the passions, or to persuade,‡

result from the subject, or are rather what the orator produces out of his own fund. The first have therefore been called Inartificial, and the second Artificial. To the Inartificial belong prejudices, reports, tortures, written deeds, or instruments, oaths and witnesses." QUINT. INST. Book v. Chap. 1.

"We are now to speak of proof which is Inartificial ; which is proper in judicial causes. Now there are five things which constitute this sort of proof ; the law, witnesses, compacts, examinations, and oaths." ARIST. RHET. Book I. Chap. 16.

* "Honourable actions, and upright lives, in the pleader and his client, greatly contribute to a successful termination of his cause, while a contrary character in the adverse party tends effectually to their defeat. The same effect is likewise produced by conciliating as much as we can the minds of the judges. A favourable opinion again is gained by dignity of character, by the actions which a person has performed, by his reputation, which are much more easily set forth if they are real than if they are fictitious." CIC. DE ORAT. Lib. II. 43.

† It was a favourite position among the ancient rhetoricians, that in order to be a truly eloquent and persuasive speaker, nothing was more necessary than to be a virtuous man : "Non posse oratorem esse nisi virum bonum." Longinus, in the latter part of the forty-fourth section on the Sublime, asserts that genius can never exert itself, or rise to sublimity, where virtue is neglected, and the morals are depraved. And the Archbishop of Cambray says, that "an orator cannot be fit to persuade people, unless he be inflexibly upright."

‡ The power to excite, appease, and sway the passions, agreeably to the design of the speaker, is what Quintilian calls, "the soul and spirit of his art."

How is this to be accomplished ?

By being moved ourselves ; by painting the object of that passion which we wish to raise, in the most natural and striking manner ; and by describing it with such circumstances as are likely to awaken it in the minds of others.

What are the affections, or passions ?

They are certain emotions of the mind, accompanied either with pleasure or pain.

How does Aristotle define them ?

The affections, says he, are those things, by which men being moved, make a different judgment of things,*

What passions may be referred to the different kinds of orations ?

To the Demonstrative may be referred joy and sorrow, love and hatred, emulation and contempt ; to the Deliberative, fear, hope, and shame ; and to the Judicial, anger and lenity, pity and indignation.

* Cicero, in his *De Oratore*, Book II., Chapter 42, says : " For men often judge under the influence of hatred, love, desire, anger, grief, joy, hope, fear, mistake, or some emotion of the mind, rather than of truth, precept, law or equity."

PART II.

DISPOSITION.

WHAT is Disposition ?

Disposition is the proper arrangement of the arguments or parts of an oration.

How many parts are there in a regular, formal oration, and in what order should they stand ?

Six ; and generally stand in the following order : Exordium, Narration, Proposition, Confirmation, Refutation, and Peroration.*

What is the Exordium ?

The Exordium, or Introduction, is that part of an oration in which the speaker gives some intimation of the subject to the audience, in order to render them attentive, benevolent, and docile.†

What are the principal kinds of introductions ?

The Exordium *ab abrupto*, *Principium*, and *Insinuatio*.

When is the Exordium *ab abrupto* used ?

* Hence the old verse :

Exorsus, Narro, Seco, Firmo, Refuto, Peroro.

Cicero expresses himself in a similar manner relative to the natural constituent parts of an oration : " *Inventio in sex partes orationis consumitur, in Exordium, Narrationem, Divisionem, Confirmationem, Confutationem, et Conclusionem.*" AD HEREN. I. 3.

Blair says : " There may be many excellent discourses in public, where several of these parts are altogether wanting ; where the speaker, for instance, uses no introductions but enters directly on his subject ; where he has no occasion either to divide or explain ; but simply reasons on one side of the question and then finishes."

† Cicero and Quintilian mention three ends, to one or other of which an Exordium should be subservient : " *Reddere auditores, benevolos, attentos, dociles.*"

When the subject is such that the very mention of it naturally awakens some passionate emotion ; or when the unexpected presence of some person or object in a popular assembly inflames the speaker, and makes him break forth with unusual warmth.*

When is *Principium* used ?

When the orator plainly and directly professes his aim in speaking.

When is *Insinuatio* used ?

When the orator, supposing the disposition of the audience to be prejudiced against him, artfully endeavours to conciliate their favour, before he openly discovers the point he has in view,†

Enumerate the rules necessary to be observed in the composition of an *Exordium*.

It should be such as the subject naturally suggests ;‡ it should not be composed until the speaker has meditated in his own mind the substance of his discourse ;§ it should

* The appearance of Cataline in the Senate, renders the vehement beginning of Cicero's first oration against him very natural and proper : *Quousque tandem, Catilina, abutere patientia nostra ?*

† See Cicero's second oration against Rullus, and his seventh against Mark Antony.

‡ It must appear, as Cicero beautifully expresses it : "*Effloruisse penitus ex ea causa quæ tum agatur* : " To have sprung up, of its own accord, from the matter which is under consideration."
CIC. DE ORAT. Lib. II. 78.

Sallust's Introductions, prefixed to his Catalinarian and Jugurthine wars, violate this rule. They might as well have been Introductions to any other history, or to any other Treatise whatever : and, therefore, though elegant in themselves, they must be considered as blemishes in the work, from want of due connexion with it.

§ " When I have planned and digested all the materials of my discourse, it is my custom to think, in the last place, of the introduction with which I am to begin. For whenever I wished to consider the introduction first, nothing occurred to me but what was dry, trifling, trite, and common." CIC. DE ORAT. Lib. II. 77.

not anticipate any material part of the subject; and it should possess clearness, modesty, and conciseness.

What is the Narration?

The Narration, says Apollodorus, is a discourse informing the auditory of the matter in dispute.

What are the qualities which critics chiefly require in Narration?

Clearness and distinctness, probability and conciseness.*

What are the principal difficulties which occur in Narration?

For the orator to adhere strictly to veracity, and at the same time to avoid saying anything which would be prejudicial to his cause; to place in the most striking light every circumstance which appears to his advantage; and to soften and weaken such as make against him; render this part of the subject difficult in the execution.

What is the Proposition?

The Proposition is a distinct and express manner of laying down the subject upon which the speaker designs to treat.†

When a formal distribution of an oration into parts is requisite, what is it called?

Partition, or Division.

What is Division?

*“Narrations,” says Aristotle, “should be, plain, brief, and probable: *σαφές και βραχύς, και εν απίστες*.” Rhet. ad Alex. Cap. xxxi.

Quintilian, treating of Narration, in the fourth book of his Institutes, says: “Most writers, especially those who follow the opinions of Isocrates, will have it to be clear, short and probable. The same division has my approbation.”

† Orators sometimes lay down the subject of their discourse in one general proposition. Thus Cicero, in his speech to the Senate, the day after Cæsar was assassinated, says: “This being the state of our affairs, I think it necessary that we should lay aside all the discord and enmity which have arisen among us, and return again to our former peace and unanimity.” He then proceeds to offer his reasons for this advice without any Division.

Division, says Quintilian, is an enumeration of our own propositions, or those of our opponent, or both together, disposed in order.*

What are the most material rules to be observed in Partition, or Division?

The several parts into which the subject is divided should be really distinct from one another; the subject should be divided into those parts into which it is most easily and naturally resolved; the several members of a Division ought to exhaust the subject; the terms in which Partitions are expressed should be as concise as possible; and an unnecessary multiplication of heads should be avoided. †

What is the Confirmation?

The Confirmation, says Cicero, is that part of a discourse which contains the arguments which are necessary, in order to strengthen and illustrate the subject. ‡

How many different methods may be used in the Confirmation, or Argumentative part of an oration?

Two; the Analytic and Synthetic.

What is the Analytic method?

The Analytic is when the speaker conceals his intention concerning the point he is to prove, until he has gradually

* Cicero, in defence of Muræna, says: "I perceive the accusation consists of three parts: the first respects the conduct of his life; the second his dignity; and the third contains a charge of bribery."

† Quintilian says: "But if Division should seem requisite, I am not inclined to assent to the notion of those, who would not have it extend to more than three heads. Indeed, when the partitions are too many, they escape the judges memory and distract his attention; but a cause is not to be scrupulously tied down to this number, as it may require more."

Cicero, however, never divided any of his orations into more than three heads; and Aristotle, in his Rhet. ad Alex. Cap. xxxii., says: we may divide them into three parts: "ταξομεν δε αυτας δια τριων."

‡ Aristotle says that in our confirmation "we must strengthen what went before by *credible, just, and proper* proofs."

brought his hearers to the designed conclusion. They are led on step by step from one known truth to another, till the conclusion be stolen upon them, as the natural consequence of a chain of propositions.*

What is the Synthetic method ?

The Synthetic method of reasoning, which is most generally used, and which is best adapted to the train of popular speaking, is when the point to be proved is fairly laid down and one argument after another is made to bear upon it, till the hearers are fully convinced.

What is the most proper method of arranging the arguments of a Discourse ?

Rhetoricians generally advise to place the weakest in the middle, and the strongest partly in the beginning, to preoccupy the hearers early, and partly at the end, in order to make a successful impression on the audience.†

* As when one intending to prove the being of a God, sets out with observing that every thing we see in the world has had a beginning ; that whatever has had a beginning must have had a prior cause ; that in productions, art shown in the effect, necessarily infers design in the cause ; and proceeds, leading you on from one cause to another, till you arrive at one supreme first cause, from whom is derived all the order and design visible in his works.

Plato was the author of the Analytic art, which is essentially the same with the Socratic method by which that philosopher silenced the sophists of his age. But there are few subjects which will admit this method, and not many occasions on which it is proper to be employed. Besides, it is not so well adapted to continued discourses, as to those which are interlocutory ; and therefore we find it oftenest in the Socratic Dialogues of Plato and Xenophon.

† Quintilian, in the fifth book of his Institutes, says : “ It has also been a matter of dispute, whether the strongest proofs should be placed in the beginning, to make an immediate impression on their minds ; or at the end, to make the impression continue with them ; or to distribute them, partly in the beginning, and partly at the end, placing the weaker in the middle, according to the order of battle set forth in Homer, (see Homer’s Il. book iv. v. 297;) or lastly, to begin with the weakest, and proceed gradually to the strongest. For my part, I think this should depend on the nature and exigencies of the cause ; yet with this reserve, that

What is the Refutation ?

The Refutation, or Confutation, is an answer to our opponent's arguments; either by contradicting them, or showing some mistake in the reasoning, or their invalidity when granted.*

Of what does the Peroration consist ?

The Peroration or Conclusion, consists of a recapitulation of the strongest arguments concentrated into one view † and an address to the passions. ‡

from powerful the discourse might not dwindle into nugatory and frivolous arguments."

Ergo ut in oratore optimus quisque, sic et in oratione, firmissimum quodque sit primum: dum illud tamen in utroque teneatur, ut ea, quæ excellent, servantur etiam ad perorandum: si quæ erunt mediocria (nam vitiosis nusquam esse oportet locum) in mediam turbam, atque in gregem coniciantur. CIC. DE ORAT. lib. II. 77.

* In the Refutation, says Aristotle: "It is necessary to extenuate your adversaries' arguments and amplify your own: "δὲ τὰ μὲν ἐκείνων μικροποιῶν, τὰ δὲ σῶντε αὐξάν." Ad Alex. Cap. XXXIV.

† Quintilian says, in the sixth book, chapter 1. of his Institutes: "The Peroration, called by some the Completion, by others the Conclusion, of a discourse, is of two sorts and regards either the matter discussed in it, or the moving of the passions.

The repetition of the matter, and its collection together which is called by the Greeks (ἀνακεφαλαιωσις) Recapitulation, and by some of the Latins, Enumeration, serves for refreshing the judge's memory, for placing the whole cause in one direct point of view, and for enforcing many proofs in a body, which, separate, made less impression."

‡ "But it should not be imagined, as some have thought, that all this excitement of the passions, all these sentimental emotions, ought to be confined to the Exordium and Peroration. In them, indeed, they are most frequent, yet other parts admit them also, but in a shorter space, as their greatest stress should be reserved for the end. For here all the springs of eloquence are to be opened. It is here we secure the minds of the audience, if what went before was well-executed. Now, having passed the rocks and shallows, we may expand all our sails for being swelled with a favourable gale. And as amplification makes a great part of the Peroration, we may then embellish our style with the most pompous expressions and elevated thoughts." QUINT. INST. lib. VI. cap. 1.

Cicero, in his de Oratore, book II. chapter 81, says: "But all speeches are generally concluded with amplifications, in order either to exasperate or mollify the judge; and all the abilities of

EXEMPLIFICATIONS OF THE PRECEDING RULES.

SATAN'S SPEECH TO HIS REBEL HOST.

- (a) O myriads of immortal spirits ! O powers
 Matchless, but with th' Almighty! and that strife
 Was not inglorious though th' event was dire,
 As this place testifies, and this dire change,
 Hateful to utter : (b) But what power of mind,
 Foreseeing or presaging, from the depth
 Of knowledge past or present, could have fear'd
 How such united force of Gods, how such
 As stood like these, could ever know repulse ?
 For who can yet believe, though after loss,
 That all these puissant legions, whose exile
 Hath emptied Heav'n, shall fail to re-ascend,
 Self-rais'd, and reposses their native seat ?
 For me, be witness all the host of Heaven,
 If counsels different, or dangers shunn'd
 By me, have lost our hopes. But he, who reigns
 Monarch in Heav'n, till then as one secure
 Sat on his throne, upheld by old repute,
 Consent or custom, and his regal state
 Put forth at full, but still his strength conceal'd,
 Which tempted our attempt, and wrought our fall.
 Henceforth his might we know, and know our own,
 So as not either to provoke, or dread
 New war, provoked : (c) Our better part remains:
 To work in close design, by fraud or guile,
 What force effected not: that he no less
 At length from us may find, who overcomes
 By force, hath overcome but half his foe.
- (d) Space may produce new worlds; whereof so rife
 There went a fame in Heav'n that he ere long
 Intended to create, and therein plant

an orator, as in the Exordium, so more especially in the Conclusion of the speech, are to be exerted in giving the strongest impulse to the feelings of the judges in our favour."

(a) Exordium. (b.) Narration. (c) Proposition. (d) Confirmation.

A generation, whom his choice regard
Should favour equal to the sons of Heav'n :
Thither, if but to pry, shall be perhaps,
Our first eruption, thither or elsewhere :

- (a) For this infernal pit shall never hold
Celestial spirits in bondage, nor th' abyss
Long under darkness cover. (b) But these thoughts
Full counsel must mature : peace is despair'd,
For who can think submission ? War then, war,
Open or understood, must be resolv'd.

MILT. PAR. LOST. Book I. 622.

*St. Paul's eloquent Defence before King Agrippa, and Festus
the Roman Governor in Judæa.—Acts xxvi.*

(c) I think myself happy, king Agrippa, because I shall answer for myself this day before thee, touching all the things whereof I am accused of the Jews ; especially, because I know thee to be expert, in all customs and questions which are among the Jews : wherefore I beseech thee to hear me patiently.

(d) My manner of life from my youth, which was at the first among mine own nation at Jerusalem, know all the Jews, who knew me from the beginning, (if they would testify,) that, after the straitest sect of our religion, I lived a Pharisee : and now I stand and am judged for the hope of the promise made of God unto our fathers ; unto which promise our twelve tribes, instantly serving God day and night, hope to come ; for which hope's sake, King Agrippa, I am accused of the Jews.

(e) Why should it be thought a thing incredible with you that God should raise the dead ?

(f) I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth. Which

- | | | |
|----------------|------------------|-------------------|
| (a) Refutation | (b) Peroration. | (c) Exordium. |
| (d) Narration. | (e) Proposition. | (f) Confirmation. |

thing I also did in Jerusalem : and many of the Saints did I shut up in prison, having received authority from the Chief Priests ; and when they were put to death, I gave my voice against them : and I punished them oft in every synagogue, and compelled them to blaspheme ; and, being exceedingly mad against them, I persecuted them even to strange cities. Whereupon, as I went to Damascus, with authority and commission from the chief priests, at midday, O king ! I saw in the way a light from Heaven, above the brightness of the sun, shining around about me, and them who journeyed with me. And, when we were all fallen to the earth, I heard a voice speaking to me, and saying in the Hebrew tongue, Saul, Saul, why persecutest thou me ? It is hard for thee to kick against the pricks.-- And I said, who art thou, Lord ! and he said, I am Jesus, whom thou persecutest. But rise, and stand upon thy feet ; for I have appeared unto thee, for this purpose : to make thee a minister and a witness, both of these things which thou hast seen, and of those things in the which I will appear unto thee : Delivering thee from the people, and from the Gentiles, unto whom now I send thee ; to open their eyes, and to turn them from darkness to light, and from the power of Satan unto God ; that they may receive forgiveness of sins, and inheritance among them who are sanctified by faith that is in me. Whereupon, O king Agrippa, I was not disobedient to the heavenly vision ; but showed first unto them of Damascus, and at Jerusalem, and throughout all the coasts of Judæa, and then to the Gentiles, that they should repent and turn to God, and do works meet for repentance.

(a) For these causes the Jews caught me in the temple, and went about to kill me. Having therefore obtained help of God, I continue unto this day, witnessing both to small and great ; saying none other things than those, which

(a) Refutation

the prophets and Moses did say should come : “ That Christ should suffer ; and that he should be the first that should rise from the dead ; and should show light unto the people and to the Gentiles.”

(a) I am not mad, most noble Festus, but speak forth the words of truth and soberness : for the king knoweth of these things, before whom also I speak freely ; for I am persuaded, that none of these things are hidden from him : for this thing was not done in a corner. King Agrippa, believest thou the prophets ? I know that thou believest. I would to God, that not only thou, but also all that hear me this day, were both almost, and altogether such as I am, except these bonds.

ORATIO CATILINÆ.

(b) Ne virtus fidesque vestra spectata mihi forent, ne quicquam opportuna res cecidisset ; spes magna, dominatio in manibus frustra fuissent : neque ego per ignaviam, aut vana ingenia, incerta pro certis captarem. Sed quia multis et magnis tempestatibus vos cognovi fortes fidosque mihi ; eo animus ausus maximum atque pulcherrimum facinus incipere : simul quia vobis, eadem mihi, bona malaque intellexi ; nam idem velle atque nolle, ea demum firma amicitia est.

(c) Sed ego, quæ mente agitavi, omnes jam antea diversi audistis cæterum mihi in dies magis animus accenditur, cum considero, quæ conditio vitæ futura sit nisi nosmet ipsi vindicamus in libertatem. Nam postquam respublica in paucorum jus atque ditionem concessit ; semper illis reges, tetrarchæ vectigales esse ; populi, nationes stipendia pendere ; cæteri omnes strenui, boni, nobiles atque ignobiles, fuimus vulgus, sine gratia, sine auctoritate, his obnoxii, quibus, si respublica valerat, formidini essemus. Itaque omnis gratia, potentia, honos, divitiæ apud illos sunt,

(a) Peroration.

(b) Exordium.

(c) Narratio.

aut ubi illi volunt : nobis reliquerunt, pericula, judicia, egestatem. Quæ quousque tandem patiemini, fortissimi viri !

(a) Nonne emori per virtutem præstat, quam vitam miseram atque inhonestam, ubi alienæ superbix ludibrio fueris, per dedecus amittere ? verum enimvero pro Deum atque hominum fidem ! Victoria in manu nobis est.

(b) Vigit ætas, animus valet ; contra illis, annis atque divitiis omnia consenuerunt : tantummodo incepto opus est ; cætera res expedit.

(c) Etenim quis mortalium, cui virile ingenium, tolerare potest, illis divitias superare, quas profundant in extruendo mari, et montibus cœquandis ; nobis rem familiarem etiam ad necessaria deesse ? Illos binas aut amplius domos continuare ; nobis larem familiarem nusquam ullum esse ? Cum tabulas, signa, toreumata emunt ; nova diruunt, alia ædificant ; postremo, omnibus modis pecuniam trahunt, vexant ; tamen summa lubidine divitias suas vincere nequeunt ? At nobis est domi inopia, foris æs alienum ; malares spes multo asperior ; denique, quid reliqui habemus, præter miseram animam ?

(d) Quin igitur expergiscimini ? En illa, illa, quam sæpe optastis, libertas ! Præterea, divitiæ, decus, gloria, in oculis sita sunt ! fortuna ea omnia victoribus præmia posuit.— Res, pericula, tempus, egestas, belli spolia magnifica, magis quam oratio mea, vos hortentur. Vel imperatore, vel milite, me utimini ; neque animus, neque corpus, a vobis aberit. Hæc ipsa, ut spero, vobis cum una consul agam nisi forte animus fallit, et vos servire magis, quam imperare parati estis.

SALL. BEL. CATIL.

CATALINE'S ORATION IN ENGLISH.

(e) Had I not sufficient proofs of your courage and fidelity, in vain had this favourable opportunity offered itself ;

(a) Propositio. (b) Confirmatio. (c) Refutatio. (d) Peroratio.
(e) Exordium.

great hopes and dominion had been in our hands to no purpose : nor would I grasp at uncertainty for certainty, by the help of men of inactive and unsteady dispositions. But because I have found you valiant and faithful to me upon many and important occasions, my mind has dared to undertake one of the greatest and noblest enterprises : as also, because I am persuaded that your interest must be affected by what is advantageous or injurious to me ; for a similitude of desires and aversions is the only lasting foundation of friendship.

(a) You have all separately heard already what I have projected in my mind :—but my desire is daily more inflamed, when I consider, what will probably be our condition of life, if we assert not our own liberty. For since the commonwealth has fallen to the management and disposal of a few ; kings and tetrarchs have always been subject to them ; states and nations have paid them tribute : the rest of us, the brave, the good, the noble and the ignoble, have all been as the vilest of the vulgar, without interest, without authority, exposed to those, to whom we should be a terror, if the administration were in its proper state. Hence all interest, power, honour, and riches, have been engrossed by them, or disposed of at their pleasure : to us they have left dangers, repulses, impeachments, and poverty. Which indignities, how long will you, the bravest of men, tamely endure ?

(b) Is it not better to die bravely, than by disgrace to lose a miserable and inglorious life, after you have been the sport of other mens' insolence ? But, by the faith of gods and men, we have certain victory in our hands !

(c) We have youth, strength, and courage on our side : on the contrary, every thing with them is impaired by years and luxury ; there is need only of a beginning : the undertaking itself will accomplish all the rest.

(a) Narration. (b) Proposition. (c) Confirmation.

(a) And what mortal, who has the spirit of a man, can bear, that *they* should have riches in abundance, to lavish in building in the sea, and in levelling mountains; and that *we* should want, even a competency, for the necessities of life? That *they* should have numbers of houses together; *we* not so much as a household-god left us?

While *they* purchase paintings, statues, embossed figures; pull down their new buildings, and erect others more stately; in a word, by all methods, raise and consume their money; yet, with their utmost extravagance, they cannot exhaust their riches. But *we* have poverty at home, and debts abroad; our circumstances bad, our expectations much more desperate. To conclude:—What have we left us, except a life of misery.

(b) Why then do you not awake? Behold that liberty! that glorious liberty, you have often wished for! Moreover, wealth, honour and glory are placed in your view! Fortune has proposed all rewards to the conquerors. May the occasion, opportunity, dangers, distresses, and the magnificent spoils of war excite you more than my oration. Use me, either as your general or fellow soldier: my heart and hand shall be inseparably with you. I hope to be able to assist you in the enterprise, with the consular power, unless perhaps my mind deceives me, and you be disposed rather to be slaves, than to command.

What is a Theme?

A Theme is a short and formal treatise on a given subject.*

(a) Refutation. (b) Peroration.

*Themata vel celebres auctorum sententiæ quæ in scholis ad exercenda puerorum ingenia proponi solent, duo fere habent genera; vel enim *Chreia* sunt vel *Gnomæ*. Gnome dicitur quæ præcipitur aliquid vel *agendum* vel *omittendum*, fugiendumve: ut,

Vive tibi, quantumque potes prælustria vita,
vel,
Ne quid nimis:

Into how many parts is it divided ?

Seven : Proposition, Reason, Confirmation, Simile, Example, Testimony, and Conclusion.

Gnome tractata brevissime.

Festina lente.

1. *Propositio.*

Damnosa est in gerendis rebus nimia festinatio.

2. *Ratio.*

Quia nihil consilio tam inimicum est quam temderaria negotii præcipitatio.

3. *Confirmatio.*

Sine consilio autem, quicquid sit, recte fieri non potest.

4. *Simile.*

Ut æstas frugibus, ita deliberandi spatium maturandis negotiis necessarium.

5. *Exemplum.*

Fabius Maximus [ut dicitur] Romæ cunctando restituit rem.

6. *Vetus Testimonium.*

Noverat enim verum esse vetus illud verbum ; omnia fieri sat cito sat bene.

7. *Conclusio.*

Bene igitur videtur consulere, qui lente monet festinare.

THEMA II.

Imprimis venerare Deum.

Prop. Videtur illud mihi officium pietatis perquam necessarium, antequam ad obeunda quotidianæ vitæ opera nos accingamus, ab invocatione divini numinis auspicari.

Rat. Quomodo enim fieri potest ut in operibus institutis feliciter progrediamur, nisi propitium nobis faventemque imprimis Deum reddiderimus ?

Chreia vero est quædam nuda rei notitia, sed ea etiam utilis vitæ ; quæ sine præceptione aliqua vel suasionem proponitur. lit, *Mors omnibus communis est.*

Eodem fere modo utraque tractatur brevissime quidem sic.

Confirm. Nam sine ejus auxilio nihil est, quod quisquam suscipere, vel conari, vel cogitare, necdum perficere, possit.

Simile. Quemadmodum agricola terram frustra quidem colit, nisi pluviae caelestes reddant fructiferam; ita nos inutiliter prorsus operi cuiquam admovebimus manum, si divina id gratia non irrigaverit, qua quod suscepimus ad exitum felicem perducamus.

Exemp. Memoriae traditum est Romanos olim nihil sollicitos fuisse inauspicato molire, nihil aggredi, non explorata prius deorum suorum voluntate. Quanto id magis nos facere Christianos decet!

Vet. Test. Itaque Poeta recte monet, qui “a Jove principium, a Deo monet auspicandum.”

Conclus. Quare si quis habet in vortis ut omnia sibi negotia prospere cadant, operam imprimis det, ut precibus sibi conciliet voluntatem Dei; quoniam solus, ut poetæ verbis concludam: “Vires ille dat, ille rapit.”

CHREIA.

THEMA III.

Mors omnibus communis.

Prop. Hominibus tandem serius aut citius moriendum est omnibus.

Rat. Hanc enim naturæ legem constituit omnipotens Deus, nequis e nostro genere immortalis sit.

Conf. Dei autem leges perfringi nullo modo possunt.

Simile. Quare, ut Cato venit in theatrum ita nos in hunc mundum, ut exeamus.

Exemp. Sanctissimus David, sapientissimus Solomon, Samson fortissimus, morti omnes succubuerunt.

Ver. Test. Adeo verum est iliud poetæ: “Omnes una manet nox, et calcanda semel via lethi.”

Conclus. Vita igitur hac brevi nunc utamur fruamque, videlicet ex terra fieti in terram redituri.

THEMA IV.

Labor improbus omnia vincit.

Prop. Nihil adeo est arduum, nihil tam operosum, quod assiduitate laboris et constantia non possit aliquando expugnari.

Rat. Nam quæ duæ res omnium videntur difficillimæ, cum sint pulcherimæ, si quis diligenter operum dat, utramque sibi tandem conciliabit, rerum cognitionem atque virtutem.

Conf. Quippe virtutem, quæque alia in bonis habentur, omnia posuisse Deus dicitur “sudoris in arce:” quam qui enitendo secutus fuerit, hæc omnia simul consequitur.

Simile. Quemadmodum enim gutta cavat lapidem, non vi sed sæpe cadendo; ita quæ durissima sunt neque primo impetu superari possunt, industriæ tamen et sedulitati assiduæ cedunt.

Exemp. Accepimus olim perpetuis laboribus tantas res gessisse Herculem, quantas ab homine geri potuisse vix profecto jam credimus.

Vet. Test. Adeo verum est id quod præclare Q. Curtius inquit, “Nihil tam alte natura posuit, quo virtus non possit enitti.”

Conclus. Est igitur hoc sole meridiano clarius, ea quemque in quibus laboraverit nervosque omnes intenderit, exanimi sententia confecturum esse omnia; at merito indecorum et turpe habendum sit a rebus honestis atque præclaris metu difficultatis absterreri.

THEMA V.

Πῶς ἀποτὸν ἐξ ἡρώων οὐκ ἔστιν ἡτῶσαι.—CALLIMACHUS.

Prop. Cujuslibet rei elegantia concinnitate partium magis quam magnitudine commendatur.

Rat. Quodcunque enim reipsa pulchrum est, nihil additamenti indiget.

Conf. Plerumque etiam grandiora quæ sunt, defectus, qualescunque sint, magis conspicuos exhibeant necesse est.

Simile. Neque enim hoc a naturæ ratione abhorret, quæ in minutis avibus decorandis magis operosa est, quam in elephantī mole conformanda.

Exemp. Scilicet non ducem alium quam naturam habet hominum judicium, qui Pindarum venerantur, Anacreontem diligunt magis, et amplectuntur.

Vet. Test. Testem habemus Martialem :

Sæpius in libro memoratur Persius uno,
Quam levis in tota Marsus Amazonide.

Concl. Quæ cum ita sint, si quid nobis componendum proponatur, potius, ut numerus omnibus absolutum sit, quam prolixum, studeamus.

THEMA VI.

Plurimum enim intererit, quibus artibus et quibus hunc tu
Moribus instituas.—JUV. SAT. XIV. 73.

For it shall be of great consequence in what arts and in what morals you instruct him.

Prop. Nemo potest illos dediscere mores, aut eam excutere vivendi rationem, ad quam ab ipsis olim incunabilis assuevit.

Rat. Quoniam impetus ille primus, teneræ pueritiæ inditus, tam magnum habet in universa hominum vita monumentum, ut dediscat id sero, quod quis didicit diu.

Conf. Quæ enim longa annorum serie, frequentissimaque actionum iteratione acquiruntur, in alteram quasi naturam transeunt.

Simile. Quemadmodum avium pulli et ferarum catuli, semel mansuefacti, semper manent cicures etiam quando in grandiores evaserint : non dissimiliter quos didicerit mores puerilis ætas, eosdem etiam tum quando adoleverit, penitissime sibi infixos usque retinebit.

Exemp. Ovidio, scribendis versibus a teneris annis dedi-

to, tam familiaris ac pene naturalis facta est poetica facultas, ut illi per universam deinceps vitam :

Sponte sua numeros carmen veniebat ad aptos.

Nec dissimiliter contigit in reliquis artibus vivendi que institutis.

Vet. Test. Ad quid enim aliud respexit Cicero, cum dixerit, “ Nullum nos posse majus meliusve reipublicæ afferre munus, quam docendo et erudiendo juventutem,” nisi quod recta juventutis institutio ad summum reipublicæ emolumentum conducat maxime.

Conclu. Proinde si quis in votis habeat, liberos suos ad virtutem formare ac bonos mores ; id imprimis operam det ut virtutis atque pietatis odore, ab ipsis statim fasciis, intimius imbuantur ; quem ad extremam usque senectutem redolebunt.

Adeo in teneris assuescere multum est.—VIRG.

A Theme in English; the Thesis and Substance taken from 1 Esdras, IV.

Great is the Truth and stronger than all things.

Prop. Truth is great and mighty above all things. All the earth calleth upon it, the Heaven blesseth it, all works shake and tremble at it, and with it is no unrighteous thing.

Reas. Because with her there is no accepting of persons, or rewards ; but she doeth the things which are just : and all men approve her works.

Confirm. For in her judgment there is no unrighteousness, and she is the strength, dominion, power, and majesty of all ages.

Simile. Even as God the great Creator is greater than the spacious earth, the high heaven, or the swift sun that compasseth the heavens, and returns to his own place in one day ; so is Truth greater and stronger than all things.

Exemp. Hence it is that David so frequently calls God, a God of Truth. The Lord is my rock, and my fortress,

and my deliverer. PSAL. XVIII. 2. I have hated them that regard lying vanities: but I trust in the Lord: O Lord God of Truth. PSAL. XXXI. 5—6.

Test. And our Saviour Christ himself, to show the greatness, superiority, and eternity of Truth, calls himself the Truth. I am the way, and the Truth, and the life.—JOHN XIV. 6.

Concl. Wine therefore is wicked, kings are wicked, women are wicked, all the children of men are wicked, and such are all their wicked works, all which must perish; but as for Truth, it endureth, and is always strong; it liveth, and conquereth for evermore: I conclude, and cry out that, Great is the Truth, and stronger than all things. Blessed be the God of Truth.

The same Theme in Greek.

Μεγαλη η Αληθεια, και ισχυροτερα παρα παντα.

Great is the Truth, and stronger than all things.

(a) Μεγαλη η αληθεια και ισχυροτερα παρα παντα. Πασα η γη την Αληθειαν καλει, και ο κρανος αυτην ευλογει, και παντα τα εργα σικται και τρεμα, και εκ εστι μελ αυτης αδικον εδεν.

(b) Οτι εκ εστι παρ αυτην λαμβανειν πρωταπα, εδε διαφορα, αλλα και τα δικαα ποιει και παντες εδοκασι τοις εργοις αυτης.

(c) Ουκ εκ εστιν εν τη κριτει αυτης εδεν αδικον και αυτη, η ισχυς, και το βασιλειον, και η εξεστια, και η μεγαλειότης των παντων αιωνων.

(d) Καθως ο ΘΕΟΣ, ος παντα ποιει, μειζων η μεγαλη η η υψηλος, κρανος, ετε ταχυς ο ηλιος, ος στρεφεται εν τω κυκλω τε κρανη, και παλιν αποτρεχεις τον αιωτα τυπον εν μια ημερα: οτως η Αληθεια μειζων και ισχυροτερα παρα παντα.

(e) Ενταυθεν ο ΔΑΒΙΔ πολλακις ονομαζει Θεον τον Θεον της Αληθειας. Κυριος στερεωμα με, και καταφυγη με, και ρυστης με. Psalm xviii. 2. Εμισησα τις διαφυλασσοντας ματαιότητος διακνησθω δε επι τω Κυριω ηλπιστα Κυριε ο Θεος της Αληθειας. Psalm xxxi. 5, 6.

(f) Και Κυριος ημων ο ΕΡΙΣΤΟΣ αυτος, να δειξη οτι παρα παντα η Αληθεια υπερισχυει, ειπεν—Εγω εμι η οδός, και η ΑΛΗΘΕΙΑ, και η ζων.—Joan xiv. 6.

(g) Ουν αδικος ο ονος, αδικος ο Βασιλευς, αδικαι αι Γυναικες, αδιοι παντες οι υιοι των ανθρωπων, και αδικα παντα τα εργα αυτων τα τοικαυτα, και απολυνται. Αλλ η Αληθεια μενει, και ισχυει ες τον αιωνα, και ζη και κρατει ες τον αιωνα τε αιωνος. Επιλεγω και φωνεω—Μεγαλη η Αληθεια, και ισχυροτερα παρα παντα. Ευλογητος ο Θεος της Αληθειας.

(a) Propositiō. (b) Ratio. (c) Confirmatio. (d) Simile.

(e) Exemplum. (f) Testimonium. (g) Conclusio.

PART III.

ELOCUTION.

What is Elocution?

Elocution is the proper, polite, and ornamental expression of our thoughts.*

Into how many parts is it divided?

Three: Composition, Elegance and Dignity.†

What is Composition?

Composition is such a structure of words and periods, as conduces most to accuracy of expression and harmony of sound.‡

Enumerate the parts of Composition?

Period,|| Order,§ Juncture,** and Number.††

* Omnis oratio tres habet virtutes, ut *emendata*, ut *dilucida*, ut *ornata* sit. QUINT. INST. lib. I. cap. 5.

† Hinc tria in se habere debet, *Compositionem*, *Elegantiam*, et *Dignitatem*. CIC. AD HER. Lib. IV. cap. 12.

‡ Dionysius of Halicarnassus, in his Treatise on the Structure of words, has recounted the different sorts of style, has divided each into the periods of which it is composed, has again subdivided those periods into their different members, those members into their words, those words into syllables, and has even anatomized the very syllables into letters, and made observations on the different natures and sounds of the vowels, half-vowels, and mutes. He shows also by examples from Homer, Herodotus, and Thucydides, with what artful management those distinguished writers have sweetened and ennobled their composition, and made their sound to echo to the sense. In lib. de Comp. Cap. 2. he says: “Εστί της Συνθεσεως εργα, οικειως θεναι τα τε ονοματα παρ’ αλληλα, και τοις καλοις απεδεναι την προσκεισαν αρμονιαν, και ταις περιβοις διαλαβεν αυτον ολον τον λεγον: “The business of Composition is to arrange our words in exact order respecting each other, to render to each member its proper harmonious sound, and to distinguish the whole oration into its most agreeable periods.”

|| Cicero distinguishes sentences into two kinds: the one he calls “*tracta*,” direct or straight; and the other “*contorta*,” bent or winding. By the former he designates those sentences whose members follow each other in a direct order without any inflection; and by the latter, those consisting of correspondent parts so formed that the voice in pronouncing them may have a proper elevation and cadence; and as the latter part returns back

In what does Elegance consist?

In the perspicuity and propriety of language; purity in the choice of words; and care and dexterity in their happy arrangement.

and unites with the former, the period, like a circle, surrounds and encloses the whole sense. For *περίοδος* in Greek signifies a circle, or circuit; and the Latins called it *circuitus* and *ambitus*. In the construction of periods, two things require attention; their *length* and *cadence*. Although the precise length of periods cannot be ascertained by any definite measure, yet the ancient rhetoricians seldom used more than four members or colons.—The termination of each member should form a pause or rest in pronouncing: and these rests should be so distributed, as to make the course of the breathing easy; for to extend them farther than the voice can manage, must be painful to the speaker, and consequently unpleasant to the audience. As to Cadence, Cicero says that the ears judge what is full and what is deficient; and Quintilian says, “let there be nothing harsh or abrupt in the conclusion of the sentence on which the mind pauses and rests. This is the most material part in the structure of discourse.—Here every hearer expects to be gratified; here his applause breaks forth.” The only important rule, says Blair, that can be given here is, that the sound should be made to grow to the last; the longest members of the period, and the fullest and most sonorous words, should be reserved to the conclusion.

§ Order is of two kinds, *Natural* and *Artificial*: the one is peculiarly adapted to the genius of all the modern languages of Europe; the other to the Latin, Greek, Slavonic, Russian, and Gaelic. By the former, we arrange our words according to the order in which the *understanding* directs those ideas to be exhibited to the view of another: and by the latter, the ancients generally arranged their words according to the order in which the ideas arose in the speaker's imagination. The natural order is more clear and distinct; the artificial more striking and animated. The modern arrangement appears to be the consequence of greater refinement in the art of speech; the ancient gratifies more the rapidity of the imagination, which naturally runs first to that which is its chief object; and having once named it, carries it in view throughout the rest of the sentence. In the ancient languages the arrangement which most commonly obtains, is to place first in the sentence, that word which expresses the principal object of the discourse, together with its circumstances; and afterwards, the person, or the thing, that acts upon it. In the construction of artificial sentences, Quintilian says, that the verb should stand last, “because the force of the sentence lies in the verb.” The object of the ancients, therefore, was that, as the whole sentence is imperfect without the verb, the mind

How is Elegance acquired ?

being thus held in suspense might receive a more permanent impression from it at last.

** With regard to Juncture it may be observed, that when the preceding word ends with a vowel, the subsequent one ought to begin with a consonant; and *vice versa*. But when it is more perspicuous or convenient, for vowels or consonants to end one word and begin the next, it is proper that the vowels be a long and short one: and that the consonants be either a liquid and a mute, or liquids of different sorts. And lastly, the same syllable ought not to be repeated at the end of one word and the beginning of the subsequent one. The following verse, at the beginning of the first book of Virgil's *Æneid*, possesses all these properties:

Arma virumque cano, Trojæ qui primus ab oris.

Where any word, in this verse, ends with a vowel, the next begins with a consonant; and where any one ends with a consonant, the next begins with a vowel; and there is no repetition of the same sound throughout the whole line. It will be found extremely difficult, however, on all occasions, to observe this harmonious construction; especially in the English language, which abounds with consonants.

†† In the Greek and Roman languages every syllable has its distinct quantity; and is either long, short, or common: two or more of these joined together in a certain order make a foot, and a determinate number of these in a different order constitute their several sorts of metre. This variety of sounds gives a much greater harmony to their poetry, than what can arise only from the seat of the accent, and the similitude of sound at the end of two verses which chiefly regulate our metre. And although their prose was not so confined with regard to the feet, as their metrical composition; yet it had a sort of measure, particularly in the rise and cadency of their periods, which they called *rhetorical number*. Accordingly, the ancient rhetoricians taught what feet were best adapted to the beginning, middle, or end of a sentence. As such rules, however, are not applicable to our language, which has not that accurate distinction of quantity in its syllables, the following general directions may contribute to modulate our periods, and adjust their cadency. A considerable number of long or short words near each other should be avoided; a succession of words of the same termination should also be avoided; nor should a sentence conclude with an adverb, a preposition, or any inconsiderable word. In general, says Blair, it seems to hold, that a musical close, in our language, requires either the last syllable, or the penult, that is, the last but one, to be a long syllable.

From these remarks on the constituent parts of Composition, namely, Period, Order, Juncture, and Number, it will appear manifest, that the first treats of the structure of sentences; the

By studying the most correct writers, and by frequent and accurate composition. *

In what does Dignity consist ?

In elevation and grandeur of thought, magnificence of expression, † and a skilful application of Tropes and Figures. ‡

second, of the parts of sentences, which are words and members ; and the two last, of the parts of words, which are letters and syllables ; the former exhibiting their connexion, and the latter their quantity.

* *Elegantia acquiritur doctrina puerili, et consuetudine sermonis quotidiani, et lectione oratorum et poetarum confirmatur.* —CIC. AD M. BRUT. DE ORAT.

Dionysius of Halicarnassus, on this subject, thus expresses himself: “Εἰ δὲ τοῖς τῶν παλαιῶν ἐντυγχάνειν συγγραμμάτων, ὡς ἐντεῦθεν μὴ μόνον τῆς υποθέσεως τὴν ὅλην ἀλλὰ καὶ τὸν τῶν ἰδιωματῶν ζῆλον χρῆσθαι βούληται. Ἡ γὰρ ψυχὴ τε ἀναγινώσκοντος, ὑπὸ τῆς συνεχὲς παρατηρήσεως, τὴν ὁμοιωτικὰ τε χαρακτηριστικὰ ἐφέλκεται. De Prisc. Script. cap. 1. “We ought to be conversant in the writings of the ancients, not only for subject matter, but for the sake of imitating them in every particular. For the mind of a reader, by a perpetual observation, insensibly contracts a similitude of style.”

To these instances may be added the following extract from the thirteenth section of Longinus on the Sublime: “For hence it is, that numbers of imitators are ravished and transported by a spirit not their own, like the Pythian Priestess, when she approaches the tripod. There is, if Fame speaks true, a chasm in the earth, from whence exhale Divine evaporations, which impregnate her on a sudden with the inspiration of her god, and cause in her the utterance of oracles and predictions. So, from the sublime spirit of the ancients, there arise some fine effluvia, like vapours from the sacred vents, which work themselves insensibly into the breasts of imitators, and fill those, who naturally are not of a towering genius, with the lofty ideas and fire of others.”

† Isocrates speaking of *Dignity*, in Orat. v., contra Sophist., says: “τῶν κειμένων μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐνθυμησάσι πρῆπενταὶ ὅλον τὸν λόγον καταπικίλαι, καὶ τὴν ἐννοήσιν εὐρύθμως καὶ μετρίως εἶπεν ταῦτα δὲ πολλὴς ἐπιμελείας δεῖται, καὶ ψυχῆς ἀνδρείκης καὶ διξαστικῆς ἐργασίη: “To adapt every thing to the occasion, to diversify, with becoming decency, the subject matter of an oration, and to place the words in a musical, harmonious order, require much diligence, sublime thought, and piercing penetration.”

‡ *Majore autem cura rhetor doceat Tropos omnes et Figuras, quibus præcipue non modo poema, sed etiam Oratio ornatur.* QUINT. INST.

Longinus, in one place, speaking of Figures, says: “For these,

What is a Trope ?

A Trope (from *τροπή*, to turn) is the *turning* a word from its native and proper to a relative improved sense. *

What occasioned the introduction of Tropes ?

Necessity, Emphasis, and Ornament. †

How many *primary* Tropes are there ?

Four ; *Metaphor, Metonymy, Synecdoche, and Irony.* ‡

when judiciously used, conduce not a little to greatness:" and, in another place, "Figures naturally impart assistance to, and on the other side, receive it again, in a wonderful manner, from sublime sentiments."

* Quintilian says, "a Trope is the change of a word or speech from its proper signification to another, in order to greater perfection."

Cicero, in his treatise entitled Brutus, says : "As to Tropes in general, they are particular forms of expression, in which the proper name of a thing is supplied by another, which conveys the same meaning, but is borrowed from its adjuncts or effects."

† Cicero, in his third book de Oratore, says : "Modus transferendi verba late patet ; quam necessitas primum genuit, coacta inopia et angustias ; post autem delectatio, jucunditas que celebravit. Nam ut vestis, frigoris depellendi causa reperta primo, post adhiberi cæpta est ad ornatum etiam corporis et dignitatem sic verbi translatio instituta est inopiæ causa, frequentata, delectationis : "The figurative usage of words is very extensive ; an usage to which *necessity* first gave rise, on account of the paucity of words, and barrenness of language ; but which the pleasure that was found in it afterwards rendered frequent. For as garments were first contrived to defend our bodies from the cold, and afterwards were employed for the purpose of ornament and dignity, so figures of speech, introduced by want, were cultivated for the sake of entertainment."

Quintilian, in book. VIII. chap. 6, says, we now make use of Tropes, "Aut quia *necesse* est, aut quia *significantius*, aut quia *decentius* : "Through *necessity*, or to express a thing more *emphatically*, or for the sake of *ornament*."

‡ Præcipuorum Troporum præstantia si quærat ; longe princeps erit *Metaphora*, *Ironia* deinde succedet, tertia erit *Metonymia*, postrema *Synecdoche*. Usus autem etiam frequentissimus est *Metaphoræ*, deinde *Metonymiæ*, tum *Synecdoches*, rarissimus *Ironiæ*. AUD. TABÆUS.

Inter omnes illæ commendatissimæ habentur *Metaphoræ*, quæ rebus sensu expertibus actum quandam ac quasi animum tribuunt. Ut cum dicitur fluvius Araxis impositum sibi ab Alexandro pontem *indignatus* evertisse. WALKER. RHET. Lib. I. cap. 14.

Define and exemplify the primary Tropes.

A *Metaphor*, in place of proper words, 1

Resemblance puts ; and dress to speech affords.

A *Metonymy* does new names impose, 2

And things for things by near relation shows.

EXAMPLES.

1. Quintilian says, “a Metaphor is a short similitude.” And Cicero calls it “a similitude reduced to a single word.” The peculiar effect of a Metaphor is to give light and strength to description ; to make intellectual ideas, in some sort, visible to the eye, by giving them colour, and substance and sensible qualities. Of all the flowers that embellish the regions of eloquence, there is none that rises to such an eminence, that bears so rich and beautiful a blossom, that diffuses such a copious and exquisite fragrance, or that so amply rewards the care and culture of the poet or the orator. Quintilian reduces them to four kinds.

The first kind of Metaphors is founded on a comparison of the qualities of animate beings : as, Achilles was a *lion*. So in the Evangelist Luke, our Saviour in alluding to Herod, says : “Go and tell that *fox*.” And Cicero, in his *De Oratore*, says : “Was it owing to art that my brother, here, when Philip asked him why he *barked* ? answered, because I see a thief.” The second, of one inanimate thing with another : as, “Clouds of smoke ;” “floods of fire ;” “he loosed the navy’s reins.” The third of animals with inanimate things : as, “Ajax was the *bulwark* of the Greeks ;” the two Scipios were *thunderbolts* of war.” The last kind of Metaphors is that by which the actions and other properties of animals are attributed to inanimate objects. Thus Virgil says :

Araxes’ stream

Indignant with a bridge to be confined.

And Homer ; He said :

Divine Calypso at the sound

Shudder’d, and in *winged* accents thus replied.

2. Quintilian says, that “Metonymy consists in substituting one name for another.” Vossius calls it “a trope,

Terms translated.

1. Translation. 2 Changing of names.

Synecdoche the whole for part doth take ;
Or, of a part for whole, exchange doth make. 3

EXAMPLES.

which changes the names of things which are naturally united, but in such a manner as that one is not of the essence of the other." Metonymies are commonly distinguished into four kinds.

The first is when the cause is put for the effect: as, "He reads Homer," that is Homer's works; "they have Moses and the prophets;" meaning the writings of Moses and the prophets. The second puts the effect for the cause. Thus Virgil calls the two Scipios the destruction of Libya, because they were the agents who effected it. Horace also compliments Mæcenas with the titles of being his guard and honour: that is, his guardian, and the author of his honour. And in another place he says: "*Pale* death knocks at the cottages of the poor and the palaces of kings, with an impartial pace."

The third is when the subject is put for the adjunct.—By the subject here may be understood that in which some other thing is contained; as also the thing signified, when put for the sign. By the former of these modes of expression we say the kettle boils; he drank the foaming bowl: and by the latter this is my body and this is my blood.—The fourth kind of Metonymy is when the adjunct is put for the subject. It is a Metonymy of the adjunct when the thing contained is put for that which contains it, and when the sign is put for the thing signified. By the former kind Virgil says they lie down upon purple, that is upon couches dyed with purple: And again, they crown the wine, meaning the bowl which contained the wine; and by the latter, to assume the sceptre, is a phrase for entering on royal authority. So Virgil describing the temple of Juno at Carthage, in which the actions of the Trojan war were represented, and the images of the heroes, he makes Æneas, upon discovering that of Priam among the rest, cry out:
Lo here is Priam!

3. A thing may be considered as a whole in three differ-

Term translated.

3. Comprehension.

EXAMPLES.

ent respects ; which logicians call an *universal, essential, and integral* whole ; hence arise six species or sorts of Synecdoche.

By the first of these, the genus is put for the species. Thus, when our Saviour delegated his Apostles to preach the gospel to every creature, his meaning was to every *rational* creature. The second is, when the species is put for the genus : as, wine destroys more than the sword, that is, than any hostile arms. And the legal form of banishment among the Romans was to prohibit persons the use of fire and water : that is, the most common and ordinary necessities of life, in which all others were included. The third is, when the essential whole is put for one of its parts. Thus, in the Evangelist, Mary Magdalen says : “ they have taken away my Lord, and I know not where they have laid him ;” meaning his body. The fourth is, when the name of one of the constituent parts is put for the whole essence : as, “ the soul that sinneth it shall die ;” and “ all the souls that came with Jacob into Egypt were three score and six.” So we imitate the Latins in using the word *caput* or head, to denote either a person or thing.

For, as with them *lepidum caput*, so with us a *witty head*, signifies the same as *a man of wit*. The fifth is, when the whole of any material thing or quantity, whether continued or discrete, is put for a part of it. Thus Cicero says : “ A war is kindled through the whole world,” in compliment to his country, he calls the Roman empire the world. So St. Luke : There went out a decree from Cæsar Augustus, that *all the world* should be taxed. And our Saviour, using this trope, said he should be three days and three nights in the heart of the earth ; meaning part of the first and third day, and all the second day ; and by this kind of Synecdoche the plural number is sometimes put for the singular. Thus St. Matthew says, the thieves who were crucified with our Saviour reviled him : though it is manifest from St. Luke that only one of them acted in that manner. By the sixth kind of Synecdoche a part of any material thing or quantity is put for the whole. Accordingly, some ancient writers when they speak of the Grecian

An *Irony*, dissembling with an air, 4

Thinks otherwise than what the words declare.

How many *Secondary Tropes* are there ?

EXAMPLES.

Armada which sailed against Troy, call it a fleet of a thousand ships; although, according to Homer's list, it contained 1186. In like manner, the Greek interpreters of the Old Testament, are commonly called the Seventy; whereas, in reality, they were seventy-two.

4. Quintilian says that "an Irony may be understood by the tone of the voice, character of the person, or nature of the thing." Thus the Irony is very plain from the manner of pronounciation in that passage of Terence, where Simo, speaking to his servant, says by way of reproof for his negligence: "You have taken great care indeed." Cicero addressing Cataline says he went to your companion, that *excellent man*, Marcus Marcellus. And when he begins his oration for Ligarius by saying, Cæsar this is a *new* crime, and never heard of till now: the thing he is speaking of shows it to be an Irony; for it was not *new*, as all who were present very well understood.

Ironies are sometimes applied by way of jest and raille-ry, as when Cicero says of the person against whom he was pleading: "We have much reason to believe that the modest man would not ask him for his debt when he pursues his life." At other times by way of insult and dirision. Thus when Cicero would represent the forces of Cataline as mean and contemptible he says, "O terrible war, where Cataline's prætorian guard consists of such a dissolute, effeminate crew! Against these gallant troops of your adversary, prepare, O Romans, your garrisons and armies.

The subjects of Irony are vices and follies of all kinds, and this mode of exposing them, is often more effectual than serious reasoning. The gravest persons have not denied the use of this trope, on proper occasions. The wise and virtuous Socrates used it so frequently, in his endea-

Term translated.

4. Dissimulation.

Fourteen; *Sarcasmus*, *Diasyrmus*, *Charientismus*, *Asterismus*, *Catachresis*, *Hyperbole*, *Metalepsis*, *Allegory*, *Paræmia*, *Ænigma*, *Atonomasia*, *Litotes*, *Onomatopœia*, and *Antiphrasis*.

Define and exemplify the secondary Tropes ?

Sarcasmus with a bitter jeer doth kill, 5

And ev'ry word with strongest venom fill.

A *Diasyrmus* must ill-nature show 6

And ne'er omit to insult a living foe.

Charientismus, when it speaks, doth choose 7

The softer for the harsher words to use.

EXAMPLES.

vours to discountenance vicious and foolish practices that he was designated by the appellation of *εἰρων* or the ironical philosopher. Even in the sacred writings we have numerous examples of it. The prophet Elijah, when he challenged the priests of Baal to prove the truth of their deity, "mocked them and said : cry aloud for he is a god ; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked." See Matth. xxvi. 50. Gen. iii. 22. 2 Sam. vi. 20. Job. xii. 2. Matth. xxvi. 45.

5. Tomyris, queen of Scythia, having taken Cyrus prisoner, cut off his head and threw it into a vessel, full of human blood, saying, " Now, Cyrus, satiate yourself with blood." So in St. Matthew : " Hail, King of the Jews !" See also Psalms cxxxvii. 3. Mark xv. 31. 32.

6. Turnus thus addresses Drances in the eleventh book of Virgil's *Æneid* : " Whereof thunder on in noisy eloquence, as you are wont, and arraign me of cowardice, thou valiant Drances, since thy right-hand hath raised so many heaps of slaughtered Trojans, and every where thou deckest the fields with trophies."

7. Davus, in the *Andria* of Terence, Act 1. Sc. 2., says: Softly, Sir, softly I beseech you. And Virgil ; Be not incensed, great priest.

Terms translated.

5. A bitter taunt.

6. Detraction.

7. Softening.

Asteismus loves to jest with strokes of wit, 8

And slily with the point of satire hit.*

A *Catechresis* words too far doth strain 9

Rather from such abuse of speech refrain.

Hyperbole soars high or creeps too low; 10

Exceeds the truth, things wonderful to show.†

EXAMPLES.

8. Virgil says, "Who hates not Bavius' verse, may love thine, O Mævius: and the same fool may join foxes in the yoke, and milk he goats."

9. This trope is chiefly used by poets, who make choice of it for novelty or boldness. Thus Milton, describing the descent of the angel Raphael from heaven, says:

Down thither prone in flight

He speeds, and, through the vast ethereal sky,

Sails between worlds and worlds.

And Virgil says, that the Greeks wearied by the length of the siege of Troy,

An *horse* erect

Of mountain bulk, by Pallas' art divine.

So Homer:

Phemius! let acts of gods and heroes old,

What ancient bards in hall and bow'r have told

Attemper'd to the lyre, your voice employ,

Such the pleased ear will *drink* with silent joy.

It is sometimes found, however, in the gravest authors, and even in the sacred writings: as, "Thou didst drink the pure *blood* of the grape;" "And I turned to *see the voice* that spake with me." See Hosea iv. 8. Psal. cxxxvii. 5. Jer. xlv. 10.

10. Quintilian defines *Hyperbole* "an exaggeration sur-

Terms translated.

8. Civility. 9. Abuse. 10. Excess.

* Holmes says that *Sarcasmus*, *Diasyrmus*, *Charientismus*, and *Asteismus*, may be referred to an *Irony*.

† The excess in this trope is called *Auxesis*, and the contrary extreme *Meiosis*.

By *Metalepsis*, in one word combin'd 11
More tropes than one you easily may find.*

EXAMPLES.

passing truth, which may be equally proper for augmentation and diminution."

Longinus says, "Hyperboles equally serve two purposes; they enlarge and they lessen. Stretching any thing beyond its natural size is the property of both."

"I saw their chief," says the scout of Ossian, "tall as a rock of ice; his spear the blasted fir; his shield the rising moon: he sat on the shore, like a cloud of mist on the hill."

So Cassius speaks invidiously of Cæsar, in order to raise the indignation of Brutus:

Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.

Pope says:

Milton's strong pinions now at Heav'n can bound,
Now serpent like in prose he sweeps the ground.

And Virgil:

On each side mighty rocks; above the rest
Two threaten heav'n.

Herodotus has used Hyperbole, concerning those warriors who fell at Thermopylæ: "In this place they defended themselves with the weapons that were left, and with their hands and teeth, till they were buried under the arrows of barbarians."

Although Hyperboles should, in most cases, exhibit an air of probability, yet Longinus says that "in comedy, circumstances wholly absurd and incredible pass off very well, because they answer their end, and raise a laugh.—As in this passage:" 'He was owner of a piece of ground not so large as a Lacedæmonian letter.' See Job xxxix. 19. 2. Sam. i. 23. Deut. ix, 1.

11. During the civil war between Sylla and Marius,

Terms translated.

11. Participation, or Transumption.

* Tropus rarrissimus et maxime improprius. QUINT. INST. LIB. VIII.

An *Allegory* tropes continues still,* 12
Which with new graces every sentence fill.

EXAMPLES.

Sylla, observing the boundless ambition of Julius Cæsar, said: "In one Cæsar there are many Mariuses." In this expression there is a *Metalepsis*: for the word Marius, by *Synecdoche*, or *Antonomasia*, is put for any ambitious or turbulent person, and this again by a *Metonymy* of the cause for the effects of such a pernicious disposition to the state. Sylla's meaning therefore was that Cæsar would prove a very dangerous person to the Roman people, which eventually proved true.

The following words of Dido, in Virgil, contain a *Metalepsis*:

Happy, ah truly happy, had I been,
If Trojan ships our coasts had never seen.

Here, by a *Metonymy* of the *Adjunct*, the ships are put for the Trojans in the ships; and these, by a *Synecdoche* of the whole, for Æneas, who was one of them; and again his arriving on the coast, by a *Metonymy* of the cause, for her seeing him; and lastly, her seeing him, by the same trope, for the passion she entertained for him. Her meaning therefore was, that, she would have been happy, had she never loved Æneas.

12. As a *Metalepsis* comprises several tropes in one word, so this is a continuation of several tropes in one or more sentences. Allegories are of two kinds; *pure* and *mixed*. The fourteenth ode of the first book of Horace, in which, by a ship, he means the commonwealth; by the agitations of stormy seas, civil wars; and by a harbour, peace and concord, may be an example of the former kind. And Cicero says, "I am surprised at, and even pity that man, who has so hankering a desire after calumny, that rather than refrain from it, he chooses to sink the vessel in which he sails." But the *mixed* Allegory is more fre-

Terms translated.

12 Speaking differently from meaning.

* To the Allegory may be referred all apologues, such as Æsop's Fables, the Parables of Scripture, and the Song of Solomon. *Parræmia* and *Ænigma* are also species of allegory.

Ænigma, in dark words the sense, conceals ; 13

But that, once known, a riddling speech reveals.

Paræmia by a proverb tries to teach 14

A short, instructing, and a nervous speech.

Antonomasia proper names imparts, 15

From kindred, country, epithets or arts.

EXAMPLES.

quently used. Thus Cicero says : " As for other storms and tempests, I always believed Milo had no occasion to be apprehensive of any, except amidst those boisterous waves of the assemblies of the people." If he had not added " the assemblies of the people," it would have been a *pure* Allegory ; but by adding those words, it became mixed, and in that manner it receives beauty from the borrowed words, and perspicuity from the proper. See. Eccles. xii. 5—6. Psal. lxxx. 8—14. Job. xxix. 6.

13. Quintilian says " when the Allegory is involved in obscurity it becomes an *ænigma*, which I must think indeed to be a vice, and for no other reason, than because perspicuity is a perfection. Poets, however, use it : " as, Tell me (and you shall be my great Apollo) where heaven's circuit extends not farther than three ells. See Gen. xl. and xli. Dan. iv. 10, 11, &c. Judg. xiv. 14. Isai. xi. 1, 2, &c.

14. " You wash the blackmoor white ; " that is, you labour in vain. So in Terence : " I have a wolf by the ears ; " that is, I know not which way to turn me. And in the prophet Ezekiel : As is the mother, so is her daughter.

15. Quintilian says, " the Antomasia is a trope which puts an equivalent in the place of a name." Thus Virgil, by using an attribute characteristic of Jupiter, says :

The sire of Gods and king of men.

And Longinus, alluding to Homer, says ; " Among a thousand instances, we may see, from what *the poet* has said, with so much boldness, of the Alouides."

On the contrary it is used when a proper name is put for a general term : and when we call a great warrior, an

Terms translated.

13 A Riddle. 14 A Proverb. 15 For a name.

Litotes doth more sense than word include, 16

And often by two negatives have stood.

Onomatopœia coins a word from sound, 17

By which alone the meaning may be found.

EXAMPLES.

Alexander ; a great orator, a *Demosthenes* ; and a great patron of learned men, a *Mæcenas*. *Antonomasia* may also be used when we intend to convey a lively image to the mind. So Milton :

O'er many a frozen, many a fiery *Alp*.

See John xi. 28. Matth. ix. 6.

16. In the *Andria* of Terence, Act II. Sc. 6. Davus says, "I don't approve it," that is, *I censure it*. And in the seventh book of Virgil's *Æneid*, Latinus thus addresses Ilioneus : "Trojan, what you demand shall be given : *nor do I reject* your presents ;" that is, I willingly receive them. And the Apostle says : But with many of them God was *not well pleased* ; for they were overthrown in the wilderness. See also Psalm LI. 17. Matth. II. 6. Psalm ix. 12.

17. Quintilian says, "there have been many words invented by the first authors of our language, in order to adapt sounds to the natures of the affections they desired to express ; and hence we may account for the origin of the words, to bellow, to hiss, and to murmur." The following example occurs in Homer :

And when the horn was rounded to an arch,

He *twang'd* it : *Whizz'd* the bowstring, and the reed

With full impatience started to the goal.

Hamlet thus censures the violent and unnatural gesture of some actors : "I would have such a fellow whipped for out-doing Termagant : it *out-herods Herod*." And Swift expresses himself in the following manner, relative to Blackmore, the author of a translation of the Psalms into English verse :

Sternhold himself he *out-sternholded*.

16 A Lessening.

Terms Translated,

17 Coining a word from the sound.

Antiphrasis makes words to disagree 18
From sense ; if rightly they derived be.

What is a Figure ?

A figure is that language which is suggested either by the imagination or the passions.

What is the difference between *Tropes* and *Figures* ?

Tropes affect only single words ; *Figures*, whole sentences.

How are the principal figures usually divided ?

Into *Repetitions of Sounds*, and *Figures of Sentences*.

What are *Repetitions of Sounds* ?

They are such as gracefully repeat either the same word or the same sound in different words.

How many *Repetitions* are there ?

Fifteen : *Anaphora*, *Epistrophe*, *Symploce*, *Epanalepsis*, *Epanodos*, *Anadiplosis*, *Epizeuxis*, *Ploce*, *Polyptoton*, *Antanaclasis*, *Paronomasia* *Paregmenon*, *Homoioteleuton*, *Climax*, and *Synonymy*.

Define and exemplify the *Repetitions of Sounds*.

Anaphora gives more sentences one head ; 19

As readily appears to those who read.

EXAMPLES.

18. Thus *Lucus*, from *Lux*, light, signifies a dark shady grove ; *Bellum*, from *Bellum*, fine or pretty, signifies war ; and *Parceæ*, from *parco* to spare, signifies fate ; because fate spares none.

19. Cicero uses this figure in his first oration against Cataline : “Does neither the night guard of the palace, *nor* the city watch, *nor* the people’s fear *nor* the union of all good men, *nor* the meeting of the Senate in this fortified place, *nor* the countenances and looks of this assembly move you ?”

And Virgil, in his tenth Eclogue, says :

Here cooling fountains roll through flow’ry meads ;

Here woods, Lycoris, lift their verdant heads ;

Terms translated.

18 Contrary word.

19 Rehearsal.

Epistrophe more sentences doth close 20

With the same words, whether in verse or prose.

Symploce joins these figures both together, 21

And from both join'd makes up itself another.

EXAMPLES.

Here could I wear my careless life away,
And in thy arms insensibly decay.

Another beautiful instance of this figure occurs in the lamentation of Orpheus for Eurydice, in Virgil's fourth *Georgic* :

Thee, his loved wife, along the lonely shores ;
Thee, his loved wife, his mournful song deplores ;
Thee, when the rising morning gives the light,
Thee, when the world was overspread with night.

In the book of Psalms, David says : *The voice of the Lord* is upon the waters : *The voice of the Lord* is powerful ; *the voice of the Lord* breaketh the cedars of Lebanon. See also Jer. viii. 2. 1 Cor. i. 20. Psal. cxviii. 8, 9. Rom. viii. 38. Jer. l. 35, 36, 37.

20. There is scarcely a more beautiful instance of this figure, than in Cicero's second oration against Antony.—“ You mourn, O Romans ! that three of your armies have been slaughtered—they were slaughtered by Antony : you lament the loss of your most illustrious citizens—they were torn from you by Antony : the authority of this order is deeply wounded—it is wounded by Antony : in fine, all the calamities we have ever since beheld (and what calamities have we not beheld ?) if we reason rightly, have been entirely owing to Antony. As Helen was of Troy, so the bane, the misery, the destruction of this state—is Antony.”

And St. Paul says : “ When I was *a child*, I spake as *a child*, I understood as *a child*, I thought as *a child*.” See also Psal. cxv. 9, 10, 11. Matth. vii. 23. Joel ii. 26, 27. Amos iv. 6, 8.

21. Cicero, in his oration for Milo, says : “ *Who* requir-

Terms translated.

20. A turning to.

21. Complication, or Connexion.

Epanalepsis words doth recommend, 22

The same at the beginning and the end.

By *Epanodos* a sentence shifts its place; 23

Takes first and last and also middle space.

EXAMPLES.

ed these witnesses? *Appius*. *Who* produced them? *Appius*. And in another place: "*Who* was the author of the law? *Rullus*. *Who* deprived a majority of the people of their suffrages? *Rullus*. *Who* presided at the elections? *Rullus*." And again: "*Who* often broke their treaties? *The Carthaginians*. *Who* waged a cruel war in Italy? *The Carthaginians*. *Who* laid waste Italy? *The Carthaginians*. *Who* sue for pardon? *The Carthaginians*."

A beautiful example of this figure occurs in St. Paul, when he says: "*Are they* Hebrews? *So am I*. *Are they* Israelites? *So am I*. *Are they* the seed of Abraham? *So am I*." See also Psal. xlvii. 6. Psal. cxviii: 2, 3, 4. cxxxvi. 1, 2, 3. Rom. xiv. 8.

22. Quintilian gives the following example of this figure: from Cicero: "*Many* and terrible punishments were invented for parents, and for relations, *many*." And Cicero addressing Cæsar, in his oration for Marcellus, says: "We have seen your victory terminated by the war: your drawn sword in the city we have not seen." St. Paul also uses this figure when he says: "*Rejoice* in the Lord alway: and again I say, *rejoice*." See 1 Cor. iii. 21, 22. Psal. viii. 1, 9.

23. Minutius Felix, exposing the absurdity of the Egyptian superstition, says: "Isis, with Cynocephalus, and her priests, laments, bemoans, and seeks her lost son; her attendants beat their breasts, and imitate the grief of the unhappy mother; in a little time the son is found, upon which they all rejoice. Nor do they cease every year to lose what they find, or find what they lose. And is it not ridiculous to lament what you worship, or worship what you lament?"

Terms Translated.

22. Repetition.

23. A Regression.

Anadiplosis ends the former line, 24
 With what the next does for its first design.
 An *Epizeuxis* twice a word repeats 25
 Whate'er the subject be whereon it treats.

EXAMPLES.

Another example of this figure occurs in the eighth Eclogue of Virgil, which is thus translated by Smith:

Whether the worst? the child accurst,
 Or else the cruel mother?
 The mother worst, the child accurst;
 As bad the one as the other.

The following beautiful example is from the book of Judges: "*The river of Kishon* swept them away, that *ancient river*, the *river Kishon*." See also Ezek. vii. 6. Rom. vii. 19. John viii. 47. 2 Thess. ii. 4. Ezek. xxxv. 6.

24. Cicero, in his first oration against Cataline, says: "*He lives; lives!* did I say? he even comes into the Senate." And in the same oration: "As long as there is one who dares to defend thee, thou shalt *live*; and *live* so as thou now dost, surrounded by the numerous and powerful guards which I have placed about thee." So in the tenth Eclogue of Virgil: "These you will make acceptable to *Gallus*; to *Gallus*, for whom my love grows as much every hour, as the green alder shoots up in the infancy of spring." And in the book of Deuteronomy: "For the Lord thy God bringeth thee into a good *land*; a *land* of brooks of water." See also Rom. viii. 16, 17. Isa. xxx. 9. Psal. xlvi. 8. Psal. cxxii. 2, 3. Luke vii. 31, 32.

25. Cicero, expressing his extreme indignation against Antony, as the promoter of the civil war, says: "*You, you* Antony, pushed Cæsar upon the civil war." And in Virgil: "Ah! Corydon, Corydon, what frenzy has possessed you." So in Matt. xxiii. 37: "O Jerusalem, Jerusalem, thou that killest the prophets," &c. See also Isa. li. 9. 2 Sam. xviii. 33.

Terms translated.

24. Reduplication.

25. A joining together.

By *Ploce* we a proper name repeat ; 26
 Yet as a common noun the latter treat.
 A *Polyptoton* still the same word places, 27
 If sense require it, in two diff'rent places.
Antanaclasis in one sound contains 28
 More meanings ; which the various sense explains.

EXAMPLES.

26. Milton, affords an instance of this figure, in the ninth book of *Paradise Lost* :

Frail is our happiness, if this be so,
 And Eden were no *Eden* (*i. e. pleasure*) thus exposed.

Another example occurs in the book of *Genesis* : " Is not he rightly named *Jacob* ? (*i. e. a supplanter*,) for he hath supplanted me these two times." And *Cicero* says : " Young *Cato* wants experience, but yet he is *Cato* ;" meaning that he possessed the inflexible integrity of the family. So the proverb : " An ape is an ape dress it ever so fine."

27. *Cicero*, in his oration for *Cælius*, says : " We will contend with arguments, we will refute accusations by evidences brighter than light itself : fact shall engage with fact, cause with cause, reason with reason." And *Virgil*, describing the battle between the Trojan and Latin armies, says : " Foot to foot is fixed, and man to man is closely joined." So in the following passage from *Romans* : " For of him, and through him, and to him are all things." See *Dan. ii. 37. John iii. 13.*

28. When *Proculeius* complained that his son wished for his death ; the son, to clear himself of suspicion, assured him that he did not *wait* for it. His father replied, I desire you to *wait* for it. Here it is obvious that the word *wait* is taken in two different senses. So in *St. Matthew* : " But Jesus said unto him, follow me ; and let the *dead* bury their *dead*." In the one clause of this verse, *dead* denotes a moral or spiritual death, and in the other a natural death. See *Matth. x. 39. John iv. 13, 14. Matth. xxvi. 29. Isa. lix. 18.*

Terms translated.

26. Continuation. 27. Variation of case. 28. A Reciprocation.

Paronomasia to the sense alludes, 29

When words but little varied it includes.

Paregmenon derived from one recites 30

More words, and in one sentence them unites.

Homoiooteleuton makes the measure chime, 31

With like sounds, in the end of fettered rhyme.

Climax by gradation still ascends, 32

Until the sense with finished period ends.

EXAMPLES.

29. The following are examples of this figure: "*Friends* are turned *fiends*;" "After a *feast* comes a *fast*;" "A friend *in need* is a friend *indeed*." And Cicero, in the second book of *de Oratore*, says that Cato called the *nobility mobility*." This figure frequently occurs in the sacred writings. Thus St. Paul says: "For though we *walk* in the flesh, we do not *war* after the flesh." And in another place: "As *unknown* and yet *well known*."

30. Cicero, in his Essay on Friendship, says: "In the present performance, it is a *friend* explaining to a *friend* his notions concerning *friendship*." So in the book of Daniel: "He giveth *wisdom* unto the *wise*, and *knowledge* to them that *know* understanding." See 1 Cor. xv. 47. Prov. xi. 15, 25.

31. The mountains skipped like *rams*, and the little hills like *lambs*.

32. There is great strength as well as beauty in this figure, when the several steps rise naturally out of each other, and are closely connected by the sense which they jointly convey. This mutual relation of parts we may perceive in the following example: "There is no enjoyment of property without government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases." In the same manner, when Cicero is pleading for Milo, he says: "Nor did he commit himself only to the people, but also

Terms translated.

29. Likeness of words. 30. Derived from the same. 31. Alike ending. 32. A ladder.

Synonymy doth diff'rent words prepare, 33

Yet each of them one meaning doth declare.

How are figures of sentences divided?

Into figures for *reasoning*, and figures for *moving the passions*.

How many figures for reasoning are there?

Seven; *Erotesis*, *Prolepsis*, *Epitrope*, *Anacænosis*, *Antithesis*, *Oxymoron* and *Aporia*.

EXAMPLES.

to the Senate; nor to the Senate only, but likewise to the public forces; nor to these only, but also to the power of him with whom the Senate had entrusted the whole commonwealth." And, in another place, he says: "What hope is there remaining of liberty, if whatever is their pleasure, it is lawful for them to do; if what is lawful for them to do, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they execute, is no way offensive to you?" See Rom. v. 3, 5. 2 Pet. i. 5. 7 Rom. viii. 29, 30, 38, 39. 1 Cor. iii. 21, 23.

33. As there are scarcely two words, in any language, that convey precisely the same idea, the use of this figure is so far extended as to comprehend words of a near affinity in their signification. Thus Cicero, speaking of Piso, says: "His whole countenance, which is the tacit language of the mind, *has drawn men into a mistake*, and *deceived, cheated, and imposed* on those who did not know him." And Ilioneus, in his speech to Dido, thus speaks relative to Æneas: "Whom if the *fates preserve*, if he still *breathes the vital air*, and does not yet *rest with the ruthless shades*." The following beautiful example is from the nineteenth chapter of Isaiah: "The *Fishers* also shall *mourn*, and all *they that cast angles into the brooks* shall *lament*, and *they that spread nets upon the waters* shall *languish*." See Prov. iv. 14, 15.

Term translated.

33 Partaking together of a name.

Define and exemplify the figures for reasoning ?

By *Erotesis*, what we know, we ask, 34

Prescribing to ourselves a needless task.

Prolepsis your objection doth prevent, 35

With answers suitable and pertinent.

EXAMPLES.

34. Demosthenes thus addresses the Athenians: "Would you go about the city, and demand what news? what greater news can there be, than that a Macedonian enslaves the Athenians, and disposes of the affairs of Greece? Is Philip dead? No: but he is sick. And what advantage would accrue to you from his death? For, if any thing happens to this Philip, you will immediately raise up another." Germanicus thus reproaches his mutinous soldiers: "What is there in these days that you have not attempted? What have you not profaned? What name shall I give to this assembly? Shall I call you soldiers? You, who have besieged with your arms, and surrounded with a trench, the son of your emperor? Shall I call you citizens? You, who have so shamefully trampled upon the authority of the Senate? You, who have violated the justice due to enemies, the sanctity of embassy, and the rights of nations?" Balaam thus expresses himself to Balak: "The Lord is not a man, that he should lie, neither the son of man, that he should repent. Hath he said, and shall he not do it? or, hath he spoken, and shall he not make it good?" See Job viii. 3. Psal. lxxvii. 7—9.

35. Cicero, for several years after he began to plead, had employed his eloquence only in defence of his friends. And, therefore, when the Sicilians prevailed with him to manage the prosecution against Verres, he begins his oration with this *Prolepsis*: "If any one present should wonder, that I whose practice for so many years, in causes and public trials, has been such as to defend many, and accuse none: now suddenly change my custom, and descend to the office of an accuser; when he shall have heard the occasion and reason of my design, he will both approve it,

Terms translated.

34 Interrogation.

35 Prevention.

Epitrope gives leave and facts permits, 36
Whether it speaks sincere or counterfeits.

EXAMPLES.

and think that I deserve the preference to all others, in the management of the present affair." And then he proceeds to enumerate the reasons which induced him to adopt this determination.

We have a beautiful instance of this figure in Cato:

"But, grant that others can with equal glory,
Look down on pleasures and the bait of sense,
Where shall we find the man that bears affliction,
Great and majestic in his ills, like Cato?"

And St. Paul says: "But some man will say, how are the dead raised up? and with what body do they come? Thou fool! that which thou sowest is not quickened, except it die." See Math. xv. 26, 27. 1 Kings xviii. 17, 18.

36. Cicero, pleading for Flaccus, in order to invalidate the testimony of the Greeks, who were witnesses against his client, allows them every quality but that which was necessary to make them credited. "This, however, I say concerning all the Greeks:—I grant them learning, the knowledge of many sciences; I do not deny that they have wit, fine genius, and eloquence: nay, if they lay claim to many other excellencies, I shall not contest their title: but this I must say, that nation never paid a proper regard to the religious sanctity of public evidence; and are total strangers to the obligation, authority, and importance of truth." Nothing more confounds an adversary, than to grant him his whole argument, and at the same time either to show that it is nothing to the purpose, or to offer something else that may invalidate it, as in the following example: "I allow that nobody was more nearly related to the deceased than you; I grant that he was under some obligations to you; nay, that you have always been in friendly correspondence with each other: but what is all this to the last will and testament?" Another example of

Term translated.
36 Permission.

Anacænosis tries another's mind, 37

The better counsel of a friend to find.

Antithesis doth change a syllable or letter, 38

Or holds up contrasts as men think better.*

EXAMPLES.

this figure occurs in the eleventh chapter of Romans :
 "Thou wilt say then, the branches were broken off, that I might be grafted in. Well ; because of unbelief they were broken off ; and thou standest by faith. Be not high-minded, but fear."

37. Cicero, thus appeals to Piso, in his oration for Cæcina : "Suppose, Piso, that any person had driven you from your house by violence, how would you have behaved ?" A similar appeal he makes use of in his oration for Rabirius : "But what could you have done in such a case, and at such a juncture ?—when to have sat still, or to have withdrawn, would have been cowardice ; when the wickedness and fury of Saturnnius had sent for you into the capital, and the Consuls had called you to protect the safety and liberty of your country ? whose authority, whose voice, which party would you have followed ? and whose orders would you have chosen to obey ?" So the prophet Malachi : "A son honoureth his father, and a servant his master. If I then be a father, where is mine honour ? and if I be a master, where is my fear." See Isai. v. 3, 4. Jer. xxiii. 23. Luke xi. 19. 1 Cor. iv. 21. Gal. iv. 21.

38. The following examples will illustrate this figure :

"Tho' deep, yet clear ; tho' gentle, yet not dull ;

Strong, without rage ; without o'erflowing, full."

"If Cato may be censured, severely indeed, but justly, for abandoning the cause of liberty, which he would not, however, survive ; what shall we say of those, who embrace it faintly, pursue it irresolutely, grow tired of it when they have much to hope, and give it up when they have nothing to fear."

"For the wages of sin is death : but the gift of God is eternal life through Jesus Christ our Lord."

Terms translated.

37 Communication.

38 Opposition.

* For Antithesis, as a grammatical figure, see distich, 77.

In *Oxymoron* contradictions meet, 39
 And jarring epithets and subjects greet.
Aporia, in words and actions, doubts; 40
 And with itself, what may be best, disputes.

EXAMPLES.

39. Cicero, in his first oration against Cataline, says :
 “ But with regard to you, Cataline, the silence of the Senate declares their approbation, their acquiescence amounts to a decree, and by *saying nothing*, they *proclaim their consent*.” And Ovid says of Althea, that *she was impiously pious*. In like manner Cato said of Scipio Africanus, that “ he was never less at leisure, than when he was at leisure ; nor less alone, than when alone.” And St. Paul says : “ But she, that liveth in pleasure, is *dead* while she *liveth*.”

40. Cicero, in his defence of Cluentius, says : “ I know not which way to turn myself. Shall I deny the infamy thrown upon him of bribing the judges ? can I say the people were not told of it ? that it was not talked of in the court ? mentioned in the Senate ? can I remove an opinion so deeply and long rooted in the minds of men ? It is not in my power. You, judges, must support his innocence, and rescue him from this calamity.” Livy gives a very elegant example of this figure, in a speech of Scipio Africanus to his soldiers after a sedition : “ I never thought I should have been at a loss in what manner to address my army. Not that I have applied myself more to words than things ; but because I have been accustomed to the genius of soldiers, having been trained up in the camp almost from my childhood. But I am in doubt what or how to speak to you, not knowing what name to give you. Shall I call you *citizens*, who have revolted from your country ? *Soldiers*, who have disowned the authority of your general, and broken your military oath ? *Enemies* ? I perceive the mien, the aspect, and habit of citizens ; but discern the actions, words, designs, and dispositions of enemies.”

An excellent example of *Aporia* is in the cxxxix Psalm :
 “ Whither shall I go from thy spirit ? or whither shall I

Terms translated.

39 A witty foolish saying. 40 A doubting.

How many Figures are there for moving the Passions ?

Fifteen; *Ecphonesis*, *Enantiosis*, *Aposiopesis*, *Paraleipsis*, *Epanorthosis*, *Anastrophe*, *Asyndeton*, *Polysyndeton*, *Periphrasis*, *Hypotyposis*, *Epiphonema*, *Enallage*, *Hyperbaton*, *Apostrophe*, and *Prosopopæia*.

Define and exemplify the Figures for moving the Passions ?

By *Ecphonesis* straight the mind is rais'd, 41

When by a sudden flow of passion seiz'd.

Enantiosis poiseth diff'rent things, 42

And words and sense as into balance brings.

EXAMPLES.

flee from thy presence ?" See also Phil. i. 22, 23. Lam. ii. 13. Rom. vii. 24, 25.

41. Cicero, in his second Philippic, speaking of Pompey's house, which Mark Antony had purchased, thus addresses him : "Oh consummate impudence ! dare you go within those walls ? dare you venture over that venerable threshold, and show your audacious countenance to the tutelar deities which reside there ?" And speaking of his banishment, from which he had been so honourably recalled, he says ; " Oh mournful day to the senate and all good men ! calamitous to the senate, afflictive to me and my family ; but to posterity glorious and worthy of admiration !" And in compliment to Cæsar he says : " O admirable clemency ! worthy of the greatest praise, the highest encomiums, and most lasting monuments !" It is frequently used by the sacred writers : as, " O that I had the wings of a dove, that I might flee away and be at rest !" And again : " O death, where is thy sting ! O grave, where is thy victory !" So in St. Matthew : " My God ! my God ! why hast thou forsaken me ?"

42. Cicero opposing the conduct of Verres, when governor of Sicily, to that of Marcellus, who took Syracuse, the capital of that island, says : " Compare this peace, with that war ; the arrival of this governor, with the victory of

Terms translated.

41 Exclamation.

42 Contrariety.

Aposiopesis leaves imperfect sense ; 43
 Yet such a silent pause speaks eloquence.
A Paraleipsis cries, I leav't behind, 44
 I let it pass ; tho' you the whole may find.

EXAMPLES.

that general ; his profligate troops, with the invincible army of the other ; the luxury of the former, with the temperance of the latter : you will say that Syracuse was founded by him who took it, and taken by him who held it when founded." And in his oration for the Manilian law, speaking of Pompey, he says : " He waged more wars than others had read : conquered more provinces than others had governed : and had been trained up from his youth to the art of war ; not by the precepts of others, but by his own commands ; not by miscarriages in the field, but by victories ; not by campaigns, but by triumphs." So in the third chapter of Proverbs : " The *wise* shall inherit *glory*, but *shame* shall be the promotion of *fools*."

43. The old man in Terence, when he was jealous that his servant obstructed his designs, uses this imperfect, but threatening expression : " Whom, if I find."—And Neptune, enraged that the winds should presume to agitate the sea without his permission, is represented by Virgil as addressing them in the following abrupt manner :

" Whom I—but first I'll lay the storm."

And Cicero, in a letter to Cassius, says : " Brutus could scarcely support himself at Mutina ; if he is safe, we have carried the day ; but if—heaven avert the omen ! all must have recourse to you." His meaning is, " if Brutus should be defeated." So in St. John : " Now is my soul troubled ; and what shall I say ? Father, save me from this hour : but, for this cause came I unto this hour." See also 1 Kings. xxi. 7. Psal. vi. 4. Luke xix. 42.

44. Cicero, in his defence of Sextius, introduces his character in the following manner, with a design of recommending him to the favour of the judges : " I might say many things of his liberality, kindness to his domestics,

Terms translated.

43 Suppression.

44 Omission.

Epanorthosis doth past words correct, 45

And, only to enhance, seems to reject.

Anastrophe makes words, that first should go, 46

The last in place : verse oft, will have it so.

EXAMPLES.

his command in the army, and moderation during his office in the province ; but the honour of the state presents itself to my view, and calling me to it, advises me to omit these lesser matters." There is an excellent example of this figure in St. Paul's epistle to Philemon : " I, Paul, have written it with my own hand ; I will repay it : *Albeit, I do not say to thee*, how thou owest unto me, even thine own self besides."

45. Cicero makes use of this figure in his oration for Milo : " Can you be ignorant, among the conversation of this city, what laws—if they are to be called laws, and not rather the fire brands of Rome, and the plagues of the commonwealth—this Clodius designed to fasten and fix upon us." Another example occurs in the following passage of Cicero, in his defence of Plancius : " For what greater blow could those judges—if they are to be called judges, and not rather parricides of their country—have given to the state, than when they banished that very man, who when prætor, delivered the republic from a neighbouring, and who, when consul, saved it from a civil war?" So in St. Paul's first epistle to the Corinthians : " I labour more abundantly, than they all : *yet not I*, but the grace of God, which was with me." See Gal. iv. 9. Isai. xlix. 15. Luke xi. 27, 28. Rom. viii. 34.

46. Milton begins his *Paradise Lost* by a beautiful example of this figure :

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our wo,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat ;

Terms translated.

45 Correction.

46 Inversion.

Asyndeton, or, (which the same implies) 47

Dialyton the copulative denies.

EXAMPLES.

Sing heav'nly muse ! that on the sacred top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heaven's and earth
Rose out of Chaos.

The natural order of the words in this passage would have been, *Heav'nly muse, sing of man's first disobedience, &c.*

Another example occurs in the eleventh book of the same poem :

“ The angelic blast
Filled all the regions : from their blissful bow'rs
Of amaranthine shade, fountain, or spring,
By the waters of life, where'er they sat
In fellowship of joy, the sons of light
Hasted, resorting to the summons high,
And took their seats.”

The natural order of the words would be, *the sons of light hasted from their blissful bow'rs.* See Eph. iii. 20, 21.

47. Longinus says that “ sentences, artfully divested of conjunctions, drop smoothly down, and the periods are poured along in such a manner, that they seem to outstrip the very thought of the speaker.” “Then,” says Xenophon, “ closing their shields together, they were pushed, they fought, they slew, they were slain.” The hurry and distraction of Dido's spirits, at Æneas's departure, is visible from the abrupt and precipitate manner in which she commands her servants to endeavour to stop him :

Haste, haul my galleys out ; pursue the foe ;
Bring flaming brands, set sail and quickly row.

And St. Paul, in his first epistle to the Corinthians, says :
“ Charity envieth not ; Charity vaunteth not itself, is not

Term translated.

47 Omission of a copulative.

In *Polysyndeton* conjunctions flow, 48
 And every word its cop'lative must show.
Periphrasis of words doth use a train, 49
 Intending one thing only to explain.

EXAMPLES.

puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil."—See 1 Tim. iii. 2, 3. Rom. i. 29—31. Rom. iii. 11. 12. 2 Cor. vi. 4—10.

48. This figure adds weight and gravity to an expression, and makes what is said to appear with an air of solemnity, and, by retarding the course of the sentence, gives the mind an opportunity to consider and reflect upon every part distinctly. Thus Demosthenes encourages the Athenians to prosecute the war against Philip king of Macedon, because "they had ships, *and* men *and* money *and* stores *and* all other things which might contribute to the strength of the city, in greater number and plenty than in former times." A beautiful instance of this figure occurs in the eighth chapter of Romans: "For I am persuaded, that *neither* death, *nor* life, *nor* angels, *nor* principalities, *nor* powers, *nor* things present, *nor* things to come, *nor* height, *nor* depth, *nor* any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord." See also Acts i. 13. Gal. iv. 10. Psal. xviii. 2.

49. Longinus says: "For as in music an important word is rendered more sweet, by the divisions which are run harmoniously upon it: so a Periphrasis sweetens a discourse carried on in propriety of language, and contributes very much to the ornament of it, especially if there be no jarring or discord in it, but every part be judiciously and musically tempered." Longinus gives the following example of this figure from Plato, in the beginning of his funeral oration: "We have now discharged the last duties we owe to these our departed friends, who, thus provided, make *the fatal voyage*. They have been conducted publicly on their way by the whole body of the city,

Terms translated.

48 Many copulatives.

49 Circumlocution.

- Hypotyposis* to the eye contracts 50
 Things, places, persons, times, affections, acts.
Epiphonema makes a final clause, 51
 When narratives and proofs afford a cause.

EXAMPLES.

and in a private capacity by their parents and relations." Here he calls Death "the fatal voyage," and discharging the funeral offices, a public conducting of them by their country. And Cicero, in his defence of Milo, instead of saying that Milo's slaves *had killed Clodius*, uses the following Periphrasis, in order to conceal the horror of the murder: "The servants of Milo acted upon this occasion, without the orders, without the knowledge, without the presence of their master, as every man would wish his own servants should act in like circumstances." So in the first book of Kings: "I go the way of all the earth;" that is, *I die*. See 2 Pet. i. 14. Josh. xxiii. 14. Mark xiv. 25. Job xviii. 14. John xxi. 7. 24.

50. Cicero, in order to prevail with the senate to direct the execution of those conspirators with Cataline who were then in prison, paints that horrible design in the strongest colours: "Methinks I see this city, the light of the world, and citadel of all nations, suddenly falling into one fire; I perceive heaps of miserable citizens buried in their ruined country; the countenance and fury of Cethegus raging in your slaughter, presents itself to my view." And in two lines he thus paints the anger of Verres: "Inflamed with a mad and wicked intention, he came into the forum; his eyes sparkled with rage, and cruelty appeared staring in every feature of his face." See Psal. cvii. 25—29. Prov. xxiii. 29. Job. xxxix. 19—25.

51. Virgil, in the first book of his *Æneid*, says: "Declare, O Muse! the causes why he suffered, what deity he had offended, and why the queen of heaven was provoked to doom a man of such distinguished piety to struggle with a series of calamities, to encounter so many hardships: *dwells such resentment in heavenly minds?*" And having,

Terms translated.

50 Representation.

51 Acclamation.

Enallage doth alter person, tense, 52
Mood, gender, number, on the least pretence.*

EXAMPLES.

in the same book, described the calamities which Æneas and his associates suffered previous to their settlement in Latium, he says: "So vast a work it was to found the Roman state." When Cicero has shown that recourse should never be had to force and violence except in cases of the greatest necessity, he concludes with the following remark: "Thus to think is prudence; to act, fortitude; both to think and act, perfect and consummate virtue."—And having observed, in his *Essay on Old Age*, that all men are solicitous to live to an advanced age, but uneasy under it when attained, he says: "So great is their inconstancy, folly, and perverseness." So in the book of Psalms: "Kiss the son, lest he be angry, and ye perish from the way, when his wrath is kindled but a little. *Blessed are all they that put their trust in him.*" See also Matth. xxii. 13, 14. Acts xix. 19, 20.

52. "Change of *persons*," says Longinus "has a wonderful effect, in setting the very things before our eyes, and making the hearer think himself actually present and concerned in dangers, when he is only attentive to a recital of them." So in the fifteenth book of Homer's *Iliad*:

No force could vanquish them, *thou* wouldst have
thought,

No toil fatigue, so furiously they fought.

"When you introduce things *past*," says Longinus, "as actually *present*, and in the moment of action, you no longer relate, but display, the very action before the eyes of your readers." Thus Xenophon, in the seventh book of his *Cyropædia*, says: A soldier *falls* down under Cyrus's horse, and being trampled under foot, *wounds* him in the belly with his sword. The horse impatient of the wound, *flings* about, and *throws* off Cyrus. He *falls* to the

Term translated.

52 A change of order.

* Changes of Gender and Mood do not fall under the province of the English tongue.

Hyperbaton makes words and sense to run 53

In order that's disturbed ; such rather shun.

Apostrophe, from greater themes or less, 54

Doth turn aside, to make a short address.

EXAMPLES.

to the ground." Longinus also says that "*Plurals* reduced and contradicted into singulars, have sometimes much grandeur and magnificence." Thus Demosthenes in his oration on the Crown, says : " Besides, all Peloponnesus was at that time rent into factions." Instead of, " all the inhabitants of Peloponnesus were at that time, rent into factions." A remarkable instance of this figure is in Psalm cxxviii. 1, 2. " Blessed are all they that fear the Lord, and walk in his ways. For *thou* shalt eat the labour of thy hands : happy shalt *thou* be, and it shall be well with thee. See Prov. viii. 3, 4. Luke v. 14.

53. There is a fine *Hyperbaton* in the fifth book of *Paradise Lost* :

Sweet is the breath of morn, her rising sweet,
With charm of earliest birds : pleasant the sun,
When first on this delightful land he spreads
His orient beams, on herb, tree, fruit, and flow'r,
Glist'ring with dew : fragrant the fertile earth
After soft show'rs : and sweet the coming on
Of grateful evening mild : then silent night,
With this her solemn bird, and this fair moon,
And these the gems of heav'n, her starry train.
But neither breath of morn, when she ascends,
With charms of earliest birds : nor herb, fruit, flow'r,
Glist'ring with dew : nor fragrance after show'rs :
Nor grateful ev'ning mild : nor silent night,
With this her solemn bird : nor walk by noon,
Or glitt'ring starlight, without thee is sweet.

Another example of this figure is in Ephes. ii. 1, 5. " And you being dead ; even you being dead hath he quickened."

54. Quintilian says, " The discourse, turned from the

Terms translated.

53 A passing over.

54 Address, or Turning aside.

Prosopæia a new person feigns, 55
And to inanimates speech and reason deigns.

EXAMPLES.

judge, and therefore called Apostrophe, is of singular efficacy, whether we attack the adversary, as ‘*Tubero*, what was your naked sword doing in the battle of *Pharsalia*?’” “Or, turn to some invocation, as ‘*O ye Alban monuments and groves!*’” “Or, implore the assistance of the laws to make the infractor of them more odious, as ‘*O Porcian, and Sempronian laws!*’” Demosthenes, in his oration on the Crown, says: “But it cannot be? No, my countrymen! it cannot be, that you have acted wrong, in encountering danger bravely, for the liberty and safety of all Greece. No! I swear by those generous souls of ancient times who exposed their lives at *Marathon*! By those who stood arrayed at *Platea*! By those who encountered the Persian fleet at *Salamis*, who fought at *Artemisium*! By all those illustrious sons of Athens, whose remains lie deposited in the public monuments!” Ossian abounds with beautiful Apostrophes. Thus: “Weep on the rocks of roaring winds, *O maid of Inistore*! bend thy fair head over the waves, thou fairer than the ghost of the hills, when it moves in a sunbeam at noon over the the silence of *Morven*! He is fallen! thy youth is low; pale beneath the sword of *Cuthullin*!” Virgil sometimes uses this figure;

Nor *Pantheus*! thee, thy mitre, nor the bands
Of awful *Phœbus* saved from impious hands.

And in another place: “Thus he possessed the gold by violence. *O!* cursed thirst of gold! what wickedness dost thou not influence men’s minds to perpetrate?” So in the prophet Hosea: “The wild beast shall tear them. *O!* Israel thou hast destroyed thyself.” See Gen. xlix. 17, 18. Psal. xxviii. 8, 9. Isai. i. 2.

55. There is a great propensity in human nature, under emotion, to animate all objects. When we say “the ground *thirsts* for rain,” or the earth *smiles* with plenty;” when we speak of “*frowning* disdain,” or, “*meek-eyed* content-

^{Term translated.}

55 The fiction of a person.

What other Figures are sometimes used by Rhetoricians ?

Pleonasmus, Ellipsis, Synathrismus, Hendiadis, Hysteron, Hypallage, Hellenismus, Ætiology, Tmesis, Antimeria, Antimetabole, Paradiastole, Epimone, and Antiptosis.

EXAMPLES.

ment;" such expressions show the facility with which the mind can accommodate the properties of living creatures to things which are inanimate, or to abstract conceptions of its own formation. Thus Cicero, in his first oration against Cataline, says: "If my country, which is far dearer to me than my own life, if all Italy, if the whole republic, should say to me: Marcus Tullius what are you doing?" And in the same oration: "Your country, Cataline, reasons with you, and thus tacitly addresses herself to you: not an atrocious crime has been perpetrated for many years, but has had you for its author." Philoctetes, in Sophocles, pours out to the rocks and caves of Lemnos the following complaint:

O mountains, rivers, rocks and savage herds,
To you I speak! to you alone I now
Must breathe my sorrows! *you are wont to hear*
My sad complaints, and I will tell you all
That I have suffered from Achilles' son!

The impatience of Adam to know his origin, is supposed to prompt the personification of all the objects he beheld, in order to procure information:

Thou sun, said I, fair light!
And thou enlightened earth, so fresh and gay!
Ye hills and dales, ye rivers, woods, and plains,
And ye that live and move, fair creatures, *tell,*
Tell, if you saw, how came I thus, how here?

So Isai. xxxv. 1. "The wilderness and the solitary place shall be *glad* for them: and the desert place shall *rejoice*, and blossom as the rose." See Josh. xxiv. 27. Judg. ix. 8, &c. Psal. xcvi. 8. Prov. viii. 1, &c. Prov. ix. 1, &c.

Define and exemplify these Figures ?

A *Pleonasmus* has more words than needs; 56

And, to augment the emphasis, exceeds.

Ellipsis leaves a word or sentence out, 57

When the conciseness causes not a doubt.

A *Synathræsmus* sums up various things, 58

And as into one heap together brings.

Hendiadis, for adjectives doth choose 59

Their proper substantives themselves to use.

EXAMPLES.

56. This figure is sometimes used for the purpose of rendering an expression more emphatical : as, "Where in the world is he ?" At other times it is designed to ascertain the truth of what is said. Thus the servant in Terence, when the truth of what he related was called in question, replied : "It is certainly so ; I saw it with these very eyes." So in Isai. vi. 10. "Lest they see with their eyes, and hear with their ears." &c.

57. Quintilian says "the retrenched word is sufficiently understood by the rest, as in Cœlius against Antony."—"The Greeks all in confusion with joy." "As soon as we have heard these words, we perceive that 'began to be' is understood." So in Acts vi. 2. "Then the twelve (*i. e.* Apostles) called the multitude of the disciples unto them."

58. The following example is from the Third Satire of Juvenal : "He is a grammarian, rhetorician, geometrician, painter, anointer, soothsayer, rope-dancer, physician, magician, a hungry Grecian knows every thing." And Dido, in Virgil, beholding, from her watchtower, the departure of the fleet of Æneas, says : "I might have hurled fire brands into his camp, filled the hatches with flames, extirpated the son, the sire, with the whole race, and flung myself upon the pile." There is another instance of this figure in Cicero's Oration for Marcellus : "The centurion has no share in this honour, the lieutenant none, the cohort none, the troop none." See Rom. i. 29, 31.

59. Virgil, in his second Georgic, says : "This will be

Terms translated.

56 A Superfluity. 57 A Defect. 58 A gathering together.

59 One into two.

Hysteron doth misplace both words and sense 60

And makes the last, what's first by just pretence.

Hypallage doth cases oft' transpose: 61

A liberty, that's never used in prose.

'Tis *Hellenismus*, when we speak or write, 62

In the like style and phrase as Greeks indite.

Etiology gives every theme a reason; 63

And, with convincing arguments, doth season.

EXAMPLES.

prolific of grapes, this of such liquor as we pour forth in libation from *gold* and *cups*;" that is, from *golden cups*. And in his third book: "Nor would I dislike her if streaked with *white* and *spots*;" that is, with *white spots*.

60. Æneas, in Virgil, perceiving that the Greeks had taken the city of Troy, thus addresses his associates: "Let us die, and rush into the thickest of our armed foes." And in the ninth book of the Æneid, Nisus uses this abrupt exclamation, which admirably marks his disorder and perturbation of mind: "On me, on me, here am I who did the mischief, O turn your swords on me, Rutulians." So in Terence's *Self-tormentor*, act III, scene I. "He is well and alive." "Homer frequently uses this figure; hence, says Cicero, in one of his epistles to Atticus, "I will answer you," like Homer, "by *Hysteron Proteron*." An instance of this figure occurs in the book of Psalms: "Behold, he travaileth with iniquity, and hath conceived mischief."

61. Ovid says, "my mind induces me to speak of forms changed into new bodies;" for bodies changed into new forms; and in the Third Eclogue of Virgil; "Nor have I yet applied my lips to them," for, nor have I yet applied them to my lips.

62. "I kept him from *to die*;" that is, from death.

63. Despise pleasure; *for pleasure bought with pain is hurtful*.

Terms translated.

60 This figure is commonly called "*Hysteron Proteron*," which signifies, *putting the last first*. 61 A change. 62 A Græcism, or Greek phrase. 63 Giving a reason.

By *Tmesis* words divided oft are seen, 64

And others 'twixt the parts do intervene.

By *Antimeria*, for one part of speech 65

Another's put, which equal sense doth teach.

Antimetabole puts chang'd words again 66

By contraries; some beauty to explain.

Paradiastole explains aright 67

Things in an opposite and diff'rent light.

Epimone repeats the same words o'er 68

At intervals, to move affection more.

EXAMPLES.

64. Milton, in the second book of his *Paradise Lost*, says :

“ And in *what* place *soe'er*

Thrive under ev'l, and work ease out of pain,

Through labour and endurance.”

And in St. John : “ For *what* things *soever* he doeth, these also doeth the son likewise.”

65. He is new, for newly, come home.

66. Quintilian gives an instance of this figure from Cicero's oration for Sextus Roscius : “ For though he is master of so much art, as to seem the only person alive who is fit to appear upon the stage ; yet he is possessed of such noble qualities, that he seems to be the only man alive who may seem worthy never to appear there.”

So in Romans vii. 19, “ For the good that I would, I do not : but the evil which I would not, that I do.”

67. “ Virtue may be overshadowed, but not overwhelmed.” And St. Paul, in 2 Cor. iv. 8, 9. says : “ we are troubled on every side, yet not distressed ; we are perplexed, but not in despair ; persecuted, but not forsaken ; cast down, but not destroyed.”

68. Virgil, in his eighth eclogue, repeats this sentence eight times : “ Begin with me, my pipe, Mænalian strains.” And in the same eclogue, he repeats the following one nine

Terms translated.

64 A Division. 65 One part for another. 66 Changing by contraries. 67 Contradistinction. 68 Persisting in the same words.

By *Antiplosis* you may freely place 69
One (if as proper) for another case.

Figures of Orthography.

Prosthesis, to the front of words doth add 70
Letters or syllables they never had.

Aphæresis from the beginning takes, 71

What properly a part of the word makes.

Syncope leaves part of the middle out; 72

Which causeth oft' of case and tense to doubt.

Epenthesis to the middle adds one more, 73

Than what the word could justly claim before.

EXAMPLES.

times: "My charms, bring Daphnis from the town, bring Daphnis home to me." Theocritus, in like manner, in his first Idyl, repeats this verse fourteen times: "Begin, O Muses, begin the pastoral song." See Gen. xviii. 24—32. John xxi. 15—17. Matt. xii. 31, 32.

69. 'This figure is peculiar to the ancient languages: as] Urbem (pro urbs) quam statuo, vestra est.—VIRG.

So in the ninth book of Homer's Iliad:

Μηδῆσι δαίμινα

Ενταυθα τρεψέε, φίλος.

And in the third book of the Odyssey:

ὦ φίλος, & σέε λητὴ κλέων καὶ ἀνελκὴν ἑστέρθαι.

The word φίλος, in both examples is put, by this figure, for φίλε.

70. Milton, in the first book of his Paradise Lost, says:

And what resounds

In fable or romance of Uther's son,

Begirt with British and Armoric knights.

And Spenser:

But ah! Mæcenās is *yclad* in clay,

And great Augustus long ago is dead.

71. Milton says:

"'Twixt upper, nether, and surrounding fires."

72. O'er heaps of ruins stalked the stately hind.

73. Blackamoor, for Blackmoor.

Terms translated.

69. A case put for a case. 70 Adding to. 71 Taking from
72 Cutting out. 73 Interposition.

Apocope cuts off a final letter 74
 Or syllable, to make the verse run better.
 A *Paragoge* adds unto the end; 75
 Yet, not the sense, but measure to amend.
Metathesis a letter's place doth change, 76
 So that the word appears not new or strange.
Antithesis doth change a syllable or letter, 77
 Or holds up contrasts, as men think better.

Figures of Prosody.

Ecthlipsis M in th' end hath useless fixt, 78
 When vowel or H begins the word that's next.
 By *Synalapha* final vowels give way, 79
 That those in front of following words may stay.
 A *Systole* long syllables makes short; 80
 The cramp'd and puzzl'd poet's last resort.
Diastole short syllables prolongs; 81
 But this, to right the verse, the accent wrongs.
Synæresis, whenever it indites, 82
 Still into one two syllables unites.

EXAMPLES.

74. Rush *thro'* the thickets, down the valleys sweep.
 75. My ain kind *deary*.
 76. Crudle, for curdle, is used both by Spenser and Shakspeare.
 77. In vain he spoke, for ah! the sword *addrest*
 With ruthless rage, had pierc'd his lovely breast.
 78. Si vita' inspicias, for Si vitam inspicias.
 79. Si vis anim' esse beatus, for Si vis animo esse beatus.
 80. Stetērunt, for Stetērunt.
 81. Naufrāgia, for Naufrāgia.
 82. Alveo, a dissyllable, for Alveo, a trissyllable.

Terms translated.

74 A Cutting off. 75 Producing, or making longer. 76 Transposition. 77 Opposition. 78 A striking out. 79 A mingling together. 80 A Shortening. 81 Lengthening. 82 A Contraction.

Diæresis one into two divides; 83

By which the smoother measure gently glides.

EXAMPLE.

83. *Evoluisset*, for *evolvisset*.

Tropi Proprii Quatuor.

Dat propriæ similem translata *Metaphora* vocem : 1

Atque *Metonymia* imponit nova nomina rebus. 2

EXEMPLA.

1. Sunt variæ *Metaphoræ*. Quædam ab animatis ad animata : ut,

Quid enim hic meus frater ab arte adjuvari potuit, cum a Philippo interrogatus, quid *latraret* furem se videre respondit? Cic. de Orat. Lib. ii. 54.

Και εἶπεν αὐτοῖς Περσεύοντες, ἐπάτε τὴν ἀλώεσιν ταύτην.—Luc. xiii. 32.

Et ait illis : Euntes dicite *vulpi* illi.

Aliæ ab inanimatis ad inanimata : ut,

Sic fatur lacrymans, classique immittit *habenæ*.—Virg.

Aliæ ab inanimatis ad animata : ut,

—Aut geminos, duo *fulmina* belli

Scipiadas.—Virg.

Οὗτος δ' Αἴας ἐστὶ πηλεὶς ἐκὼς Ἀχαιῶν.—Hom.

Hic vero Ajax est ingens *propugnaculum* Achivorum.

Postremo ab animatis ad inanimata : ut,

Indomitique Dahæ, et pontem *indignatus* Araxes.—Virg.

Ὡς φησὶ γῆρσεν δὲ Καλυψώ, δὲ Διὶ θεῶν,

Καὶ μὲν φωνήσας, ἔπειτα πτεροεντὴ περισκυδῶ.—Hom.

Sic dixit : autem cohorrui Calypso, eximia inter deas,

Et ipsum compellans verbis *alatis* allocutus est.

2. Sunt etiam variæ *Metonymiæ*. Sic causa pro effectu : ut,

At rubicunda *Ceres* medio succiditur æstu.—Virg.

Λεγὼν αὐτῷ Ἀβραμᾷ Ἐχέσι Μοσὲς καὶ τὰς περιφύτας. Luc. xvi. 29.

Ait illi Abrahamus : habent *Mosen* et *prophetas*.

Term translated.

83 A Division.

Derivations.

1. a μεταφέρω, transfero. 2. a μετονομαζω, transnominō.

Confundit totum cum parte *Synecdoche* sæpe. 3

Ironia jocos contraria signat acutis. 4

EXEMPLA.

E contra effectus pro causa : ut,

—Aut geminos, duo fulmina belli

Scipiadas, *cladem Libyæ*?—Virg.

Mæcenās, atavis edite regibus,

O et *præsidium*, et *dulce decus meum*! Hor.

Aut subjectum pro adjuncto : ut,

Ille impiger hausit

Spumantem pateram, et pleno se proluit auro. Virg.

Τατο ἐστὶ τὸ σῶμα μὲ, καὶ τατο ἐστὶ τὸ αἷμα μὲ.—Marc. xiv. 22. 24.

Hoc est corpus meum, et hic est sanguis meus.

Postremo adjunctum pro subjecto : ut,

Crateras magnos statuunt, et *vina coronant*.—Virg.

En *Priamus*.—Id.

3. *Synecdoche* est simili modo varia. Aut enim ex genere speciem intelligimus : ut, Προβθέντες εἰς τὸν κόσμον πάντα, κηρύξατέ τὸ εὐαγγέλιον πάση τῇ κτίσει. Marc. xvi. 15. Euntes in mundum universum, prædicate evangelium *omni creaturæ*.

Aut e contra ex specie genus : ut, Τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον ἵδος ἡμῖν σήμερον. Matt. vi. 11. *Panem* nostrum quotidianum da nobis hodie.

Præterea ex toto partem : ut, ἤραν τὸν κύριον μὲ, καὶ οὐκ οἶδα πού εἴηκεν αὐτόν. Joan. xx. 13. Sustulerunt Dominum meum, nec scio ubi posuerunt eum.

Aut ex parte totum : ut, Anima quæ peccat, ipsa morietur. Ezech. xviii. 4. Omnes animæ quæ ingressæ sunt cum Jacobo in Ægyptum sexaginta sex erant. Gen. xlvi. 26.

Aut ab plurali singularem : ut, Το δ' αὐτοὶ καὶ οἱ λησται, οἱ συσταυρωθέντες αὐτῷ, ἀνεδίξον αὐτίκα. Matt. xxvii. 44. Id ipsum autem etiam latrones qui crucifixi erant cum eo, exprobrabant ei.

E contra ex singulari pluralem : ut,

Ἐπεὶ Τροίης ἱερὸν πτόλιμα βροντὴν ἐπέσσε.—Hom.

Postquam Trojæ sacrum oppidum devastavit. (*Neque ille enim solus, sed una cum aliis Græcis Trojam evertit.*)

4. Curasti probe. T'er. And. Act. v. Sc. ii. Ad Q. Metel-

Derivations.

3. α συνειδέσθαι, comprehendo. 4. ab ἐχευώμεσθαι, dissimulo.

- Insultans hosti illudit *Sarcasmus* amare. 5
 Hostili mordens *Diasyrmus* scommate lædit 6
 Dat *Charientismus* pro duris mollia verba. 7
Asteismus jocus urbanus seu scommata facetum est. 8
 Durior impropriæ est *Catachresis* abusio vocis. 9

EXEMPLA.

lum prætorem venisti : a quo repudiatus, ad sodalem tuum *virum optimum*, Marcum Marcellum, demigrasti.—Cic. in Cat.

Novum crimen, C. Cæsar, et ante hunc diem inauditum propinquus meus, ad te Q. Tubero detulit, Q. Ligarium in Africa fuisse. Cic. pro Lig.

O bellum magnopere pertimescendum, cum hanc sit habiturus Catilina scortatorum cohortem prætoriam ! Instruite nunc, Quirites, contra has tam præclaras Catalinæ copias vestra præsidia, vestrosque exercitus. Cic. in Cat.

Ut ludificans eos Elija diceret, clamate voce magna quando quidem deus est, nam colloquim, aut nam insectatio est ei, aut nam iter est faciendum ei : fortasse dormit, ut evigilet. Regum lib. prior, cap. xviii. 27.

Τότε ἐρχεται πρὸς τοὺς μαθητὰς αὐτοῦ, καὶ λέγει αὐτοῖς· Καθεύδετε το λοιπὸν καὶ ἀναπαύεσθε. Matt. xxvi. 45. Tunc venit ad discipulos suos, et dicit illis : *Dormite cæterum, et requiescite.*

5. Satia te, inquit, sanguine quem sitisti, cujusque insatiabilis semper fuisti. Just. Lib. i. Cap. 8.

Χαῖρε, ὁ βασιλεὺς τῶν Ἰουδαίων. Matt. xxvii. 29.

Gaude, rex Judæorum.

6. Proinde tona eloquio, solitum tibi, meque timoris Argue tu, Drance, quando tot stragis acervos Tuecrorum tua dextra dedit, passimque tropæis Insignos agros.—Virg.

7. Bona verba quaeso.—Ter. And. act. i. Sc. 2.

—Ne sævi magna Sacerdos.—Virg.

8. Qui Bavium non odit amet tua carmina, Mævi ;

Atque idem jungat vulpes, et mulgeat hircos.—Virg.

9. Instar montis *equum* divina Palladis arte

Edificant.—Virg.

Derivations.

5. a σαρκάζω, carnes detraho, vel irrideo. 6. a διασுவω, convitior.
 7. a χαριεντίζωμαι, jocos. 8. ab αστις, urbanus. 9. a καταχρασμαι, abutor.

- Extenuans, augensve, excedit *Hyperbole* verum. 10
 Voce tropos plures nectit *Metalepsis* in una. 11
 Continuare tropos solet *Allegoria* plures. 12

EXEMPLA.

Hic mihi, dum teneras defendo a frigore myrtos
Vir gregis ipse caper decraverat.—Virg.

Olentis uxores mariti.—Hor.

Και ἐπιστρέψα βλέπειν τὴν φωνὴν ἣ τις ἐλάλησε μετ', ἐμῶν. Apoc. i. 12.

Et conversus sum *videre vocem* quæ loquebatur cum me.

Μη καὶ τι κακὸν ἀπολαύσωμεν τῆς φλυαρίας. Luc. Dial.

'Ne *lucremur aliquod* etiam *mali* ux garrulitate.

Ὡ τραγὴ τῶν λεκόνων αἰγῶν ἀνέξ. Theoc. Idyl. viii. 49.

O *hirce albarum caprarum vir.*

10. Hinc atque hinc vastæ rupes, geminique minantur
 In cælum scopuli.—Virg.

—ipse arduus, *altaque pulsat*

Sidera.—Id.

Ἀσκητέροι χιόνος, θεῶν δ' ἀνέμοισιν ὁμοίαι.—Hom.

Illi candore nivem superant, cursuque aquilonem.

Ἀγρον εἰχ' ἐλαττω γῆν ἐχούτ' ἀε' ἐπιστάτης

Ἀ ακωνικῆς. Longin.

Agrum habuit habentem in se terram minorem *epistola*
Laconica.

11. Felix, heu nimium felix! si litora tantum
 Nunquam Dardaniæ tetigissent nostra carinæ.—Virg.
Fuit Ilium et ingens gloria Dardanidum.—Hor.

12. O navis, referent in mare te novi
 Fluctus? O quid agis? Fortiter occupa
 Portum, &c.—Hor.

Equidem cæteras tempestates et procellas in illis duntaxat
 fluctibus concionum semper putavi Miloni esse subeundas.—Cic. pro Mil.

Sine *Cerere* et *Baccho* friget *Venus.*—Ter.

Sed nos immensum spatiis confecimus æquor

Et jam tempus equum fumantia solvere colla.—Virg.

Derivations.

10 ab ὑπερβαλλω, supero. 11. ἀ μεταλαμβάνω, transumo. 12. ab ἀλλοτριζω, aliud dico.

- Ænigma* obscuris involvit sensa loquelis. 13
Præmonet experto bene nota *Paræmia* dicto. 14
Personis aliud facit *Antonomasia* nomen. 15
Fortius affirmat *Litotes* adversa negando. 16
A sonitu voces *Onomatopoeia* fingit. 17

EXEMPLA.

13. Dic quibus in terris, et eris mihi magnus Apollo,
 Tres pateat cœli spatium non amplius ulnas. Virg.
 Dic quibus in terris, inscripti nomina regum
 Nascantur flores.—Id.
14. Lupum auribus teneo.—Ter.
 Laterem lavem.—Id.
15. —Divûm pater atque hominum.—Virg.
Trus est et subito, qui modo *Cræsus* erat.—Ov.
 Qui *Curios* simulant et *Bacchanalia* vivunt.—Juv.
 Ως (προς μυριοις αλλοις) και τα περι της Αλκμαδας τω ποιητη παρατετολμη-
 μενα—Longin.
- Velut (*præter innumera alia*) etiam illa, quæ de *Aloidis*
 a poeta sunt audacia felici dicta.
16. *Non laudo*; id est, *Reprehendo*.—Ter. And.
 —Dabitur, Trojane, quod optas :
 Munera nec sperno.—Virg.
 Est, qui nec veteris pocula Massici
 Spernit, (id est, *magnopore amat*)—Hor.
 Αλλ, εκ εν τοις πλειοσιν αυτων ευδοκησεν ο Θεος· κατεστραθησαν γαρ εν τη ερη-
 μω.—1 Cor. x. 5.
- Sed non in pluribus eorum probavit Deus: prostrati sunt
 enim in deserto.
17. Bombalio, clangor, stridor, taratantara, murmur.
 Ληξε βιος, νευρε δε μεγ' ιαχην, αλτο δ' οιστος
 Οξυζελης.—Hom.
Striduit arcus, nervus autem valde sonuit, saliitque sa-
 gitta acutam habens cuspidem.
 Δουπησεν δε πασων αρχησε δε τευχε' επ' αυτω—Id.
Fragorem vero edidit cadens, *sonitumque* dedere arma su-
 per ipsum.

Derivationes.

13. ab ανηπτω, obscure loquor. 14. a παροιμιαζομαι, proverbialiter
 loquor. 15. ab αντι, pro, et ονομαζω, nomino. 16. a λιτος, tenuis. 17
 ab ονοματοποιω, nomen facio.

Oppositas rebus voces *Antiphrasis* aptat. 18

De Figuris.

Figuræ Dictionis ejusdam soni.

Diversis membris frontem dat *Anaphora* eandem. 19

Unum diversis finem dat *Epistrophe* membris. 20

Incipit et finit pariter duo *Symploce* membra. 21

EXEMPLA.

18. *Lucus* a luceo, significat nemus opacum. *Bellum*, a bellus, a, um, quod *minime* sit bellum. Fata dicuntur *Parcæ*, quia *nemini* parcunt.

19. *Nihilne* nocturnum præsidium palatii, *nihil* urbis vigiliæ, *nihil* timor populi, *nihil* consensus bonorum omnium, *nihil* hic munitissimus habendi senatûs locus, *nihil* horra vultusque moverunt?—Cic. in Cat.

Hic gelidi fontes, *hic* mollia prata, *Lycori*,

Hic nemus: *hic* ipso tecum consumerer ævo.—Virg.

Te, dulcis conjux, *te* solo in litore secum,

Te veniente die, *te* decedente canebat.—Id.

Nireus, δ' αὖ Συμῆθεν ἀγὼν τρεῖς νηὺς εἰσας,

Nireus Ἀγλαῖης δ' υἱὲς, Χαροπόιο τ' ἀνακτοῦς

Nireus, ὅς καλλιστὸς ἀνὴρ ὑπὸ Ἰλίῳν ἦλθε.—Hom.

Nireus tres Symâ naves adduxit et ipse,

Nireus Aglaiâ Charopoque potente creatus,

Nireus, quo Trojam venit, non pulchrior altâ

20. Doletis tres exercitus populi Romani interfectos, interfecit *Antonius*: desideratis clarissimos cives; eosque eripuit vobis *Antonius*: auctoritas hujus ordinis afflicta est; afflixit *Antonius*.—Cic. in M. Ant.

Namque ego, crede mihi, si te modo *pontus haberet*,

Te sequerer, conjux, et me quoque *pontus haberet*.

21. *Quis* eos postulavit? *Appius*: *quis* produxit? *Appius*.—Cic. pro Mil.

Quis legem tulit? *Rullus*: *quis* majorem populi partem suffragiis privavit? *Rullus*; *quis* comitiis præfuit? idem *Rullus*.—Cic.

Quam bene, *Caune*, tuo poteram nurus esse parenti!

Quam bene, *Caune*, meo poteras gener esse parenti.—Ov.

Derivationes.

18. ab ἀντιφράζω, per contrarium loquor. 19. ab ἀναφέρω, refero.

20. ab ἐπιστρέφω, converto. 21. a συμπλέκω, connecto.

- Incipit et voce exit *Epanalepsis* eadem. 22
 Inverso repetens dat *Epanodos* ordine voces. 23
 Voce *Anadiplosis* quâ finit incipit ipsa. 24

EXEMPLA.

22. *Multi* et graves dolores inventi parentibus, et propinquis *multi*.—Cic.

Vidimus tuam victoriam præliorum exitu terminatam; gladium vagina vacuum in urbe non *vidimus*. Cic. pro M. Marcel.

Multa super Priamo rogitans, super Hectore *multa*.—Virg.

Non amo te, Sabidi, nec possum dicere quare;

Hoc tantum possum dicere, *non amo te*.—Mart. lib. i. Ep. 33.

Victus amore tui, cognato sanguine *victus*.—Virg.

Una dies Fabios ad bellum miserat omnes,

Ad bellum missos perdidit *una dies*.—Ov.

Χαίρετε ἐν Κυρίῳ πάντοτε, πάλιν ἔρω, χαίρετε. Phillipp. iv. 4.

Gaudete in Domino semper, iterum dico, *gaudete*.

23. —*Crudelis* tu quoque *mater*:

Crudelis mater magis, an *puer improbus ille*?

Improbus ille puer, *crudelis* tu quoque *mater*.—Virg.

Ecquam putatis civitatem pacatam fuisse, quæ locuples sit?

Ecquam locupletem, quæ illis pacata esse videatur? Cic.
 pro L. Man.

Ἀγὼς τε βροτολογῶς, ἔγῃς τ' ἀμῶτον μέμναια,

Ἥ μὲν, ἐχέυσα κυδοίμον ἀναβῆα δημοτικῆς

Ἀγὼς δ' ἐν παλαμῇσι πελώριον ἔγχεσεν ὦμα.—Hom.

Mars homicida, dea et Contentio litigiosa,

Hæc etiam turbas ciet, ac hostilia multa: 2

Mars autem manibus prægrandem concutit hastam.

24. Hic tamen *vivit*; *vivit*? Imo vero etiam in senatum venit.—Cic. in Cat.

Quamdiu quisquam erit qui te defendere audeat, *vives*: et *vives* ita ut nunc vivis, multis meis et firmis præsidiis obsessus.—Id.

Pierides: vos hæc facietis maxima *Gallo*;

Gallo, cujus amor tantum mihi crescit in horas.—Virg.

Addit se sociam, timidisque supervenit *Ægle*;

Ægle *Naiadum* pulcherrima—Id.

Derivationes.

22. ab ἐπι, et ἀναλαμβάνω, repeto. 23 ab ἐπι, et ἀναβῆς, ascensus.

24. ab ἀναδιπλῶ, reduplico.

- Confirmat vocem repetens *Epizeuxis* eandem. 25
 Verba *Ploce* repetit paulum mutantia sensum. 26.
 Nomen idem variis *Polyptoton* casibus effert. 27

EXEMPLA.

Ecce Dionæi processit Cæsaris *astrum* ;
Astrum, quo segetes gauderent frugibus.—Id.

Τὸ δ' ἐγὼ ἀντὶς ἡμῖν, καὶ εἰ περὶ χεῖρας εἰκέν,
 Εἰ περὶ χεῖρας εἰκεμένους δ' αἰθῶνι σιδήρῳ.—Hom.

Hunc adversus eo, quamvis sit *flammea dextra*,
Flammea dextra licet, vis ignea denique ferri.

25. *Tu, tu*, inquam, M. Antoni, princeps C. Cæsari, omnia perturbare cupienti, causam belli contra patriam inferendi dedisti.—Cic. in M. Ant.

Ah, *Corydon, Corydon*, quæ te dementia cepit!—Virg.

Excitate excitate eum, si potestis, ab inferis.—Cic. pro Mil.

CruX, cruX, inquam, infelici et ærumnoso comparabatur. Cic. in Ver.

Totum hoc (quantumcunque est, quod certe maximum est) *totum* est, inquam, tuum.—Cic. pro Marcel.

Ἰερουσαλὴμ, Ἰερουσαλὴμ, ἡ ἀποκτανοῦσα τοὺς προφῆτας.—Matt. xxiii. 37.

Hierusalem, Hierusalem, occidens prophetas.

26. Ad illum diem *Memmius* erit *Memmius*, sc. sibi similis.

Simia est *Simia*, etiamsi aurea gestat insignia.

In hac victoriâ *Cæsar* fuit *Cæsar*, sc. mitissimus victor.

27. Argumentis agemus ; signis omni luce clarioribus criminare fellemus ; *res cum re, causa cum causa, ratio cum ratione* pugnabit.—Cic. pro Cæl.

Jam clypeus clypeis, umbone repellitur umbo,

Ense minax ensis, pede pes, et cuspide cuspis.—Stat. Th. viii.

Mors mortis morti mortem nisi morte dedisset,
Æternæ vitæ janua clausa foret.—Epig. de Christo.

Ὅτι ἐξ αὐτοῦ, καὶ δι' αὐτοῦ, καὶ εἰς αὐτὸν τὰ πάντα. Rom. xi. 36.

Quoniam ex ipso, et per ipsum, et in ipso omnia.

Derivationes.

25. ab ἐπιζῶνυμι, conjungo. 26. ἀπλεῶ necto, vel flecto. 27. ἀπλῶς, multus, et πτωσις, casus.

- [Dat varium sensum voci *Antanaclassis* eidem. 28
Paronomasia alludit sonitumque imitatur. 29
 Naturæ ejusdem sibi verba *Paregmenon* addit. 30
 Fine sonos similes conjungit *Homoiooteleuton*. 31

EXEMPLA.

28. Cum Proculeius quereretur de filio, quod mortem suam exoptarit; et ille dixisset, se vero non *expectare*; imo, inquit, rogo *expectes*.—Quint.

Quis neget *Æneæ* natum de stirpe *Neronem*? *Sustulit* hic (sc. interfecit) matrem, *sustulit* ille (sc. deportavit) patrem.—Mart. Epig.

Quid ergo? ista culpa *Brutorum*? Minime illorum quidem, sed aliorum *brutorum*, qui se cautos et sapientes putant.—Cic. ep. ad Att.

‘Ο δε Ιησους ειπεν αυτω· Ακολουθει μοι, και αφες τας νεκρους θαψαι τας αυτων νεκρους.—Matt. viii. 22.

At Jesus ait illi: sequere me, et dimitte *mortuos* sepelire suos *mortuos*.

29. Inceptio est *amentium*, haud *amantium*.—Ter. And.

Tibi parata erunt *verba*, huic *verbera*.—Ter. Heaut.

Nunquam satis *dicitur*, quod nunquam satis *discitur*.—Sen, Ep. 28.

Itaque plebiscitum, quo magis *oneratus* quam *honoratus* sum, primus antiquo abrogoque.—Liv.

De oratore arator factus.—Cic.

Συ εΙ Πετρος, και επι ταυτη τη πετρα οικοδομησω με την εκκλησιαν.—Matt. xvi. 18.

Tu es *Petrus*, et super hac *pætra* ædificabo meam ecclesiam.

30. Sed ut tum ad *senem senex* de *senectute*, sic in hoc libro ad *amicum amicissimus* de *amicitia* scripsi.—Cic. de Amicitia.

Tu quoque *Pieridum studio*, *studiose*, teneris;

Ingenioque faves, *ingeniose*, meo.—Ov.

Is demum *miser* est, cujus *nobilitas* miseras nobilitat.

31. Non ejusdem est facere *fortiter*, et vivere *turpiter*.—Cic.

Derivations.

28. ab αντι, contra, et ανακαλεω, revoco. 29. a παρα, juxta, et ενομα, nomen. 30. a παραγομαι, juxta ducor. 31. ab ὁμοιος, similiter et τελωτον, finitum.

Verba *Climax* repetit gradibus quoque pergit eundo. 32
 Iisdem plura facit *Synonymia* nomina rebus. 33

EXEMPLA.

Vivis *invidiose*, delinquis *studiose*, loqueris *odiose*.
 Quid est in Cœlo? Nescio, sed dico quod non est:
 Non ibi debilis, aut homo flebilis;
 Aut furor, aut lis:

Aut cibus, aut coquus, aut Venus, aut Jocus
 Ant tumor, aut vis.—Bern. Mor.

Quos anguis dirus tristi mulcedine *pavit*;
 Hos sanguis mirus Christi dulcedine *lavit*.

Χρη ξεινον παρεντα ΦΙΛΕΙΝ, εβελοντα δε ΠΙΕΜΠΕΙΝ.—Hom.

32 Neque verose populo solum, sed etiam senatui commisit:
 neque senatui modo, sed etiam publicis præsiidiis, et armis:
 neque his tantum, verum etiam ejus potestati, cui senatus
 totam rempublicam commiserat.—Cic. pro Mil.

Quæ reliqua spes libertatis manet, si illis, et quod libet,
 licet; et quod licet, possunt; et quod possunt, audent; et
 quod audent, faciunt; et faciunt quodcunque molestum
 est?—Cic.

Facinus est vincere civem Romanum; scelus verberare,
 prope parricidium necare; quid dicam in crucem tollere?
 —Cic. pro Rabir.

Επιχορηγησατε εν τη πιστει υμων την αρετην, εν δε τη αρετη την γνωσιν, εν
 δε τη γνωσει την εγκρατειαν, εν δε τη εγκρατεια την υπομονην εν δε τη υπομονη
 την ευσεβειαν εν δε τη ευσεβεια την φιλαδελφιαν, εν δε τη φιλαδελφια την
 αγαπην.—2 Pet. i. 5—7.

Subministrate in fide vestra virtutem, in autem virtute cogni-
 tionem, in autem cognitione temperantiam, in autem tem-
 perantia tolerantiam, in autem tolerantia pietatem, in au-
 tem pietate amorem fraternitatis, in autem amore fraterni-
 tatis charitatem.

33. Vultus denique totus, qui sermo quidam tacitus men-
 tis est, hic in errorem homines impulit: hic eos, quibus
 erat ignotus, *decepit, fefellit, in fraudem induxit*.—Cic. in
 L. Pis.

Quem si fata virum servant, si vescitur aura
 Ætherea, neque adhuc crudelibus occubat umbris.—Virg.

Derivationes.

32. a κλινω, acclino. 33. a συν, con, et ονομα, nomen.

Figuræ ad Ratiocinationem.

Quærit *Erotesis* poterat quod dicere recte. 34

Anticipat, quæ quis valet objecisse, *Prolepsis*. 35

Plane, aut dissimulans, permittit *Epitrope* factum. 36

EXEMPLA.

Quicumque ubique sunt, qui fuere, quique futuri sunt posthac, stulti, stolidi, fatui, fungi, bardi, blenni, buccones, solus ego omnes longe anteeo stultitiâ et indoctis moribus.—Mart.

34. Et procul : O miseri, quæ tanta insania cives ?

Creditis avectos hostes ? aut ulla putatis

Dona carere dolis Danaûm ? sic notus Ulysses ?—Virg

Ἡ βεβλησθε, εἴπε μοι, περιμνόντες αὐτῶν πυνθανεσθαι κατὰ τὴν ἀγορὰν, λέγεται τι καίων ; γενόιτο γὰρ ἂν τι καίνωτερον, ἢ Μακεδῶν ἀνὴρ Ἀθηναίης καταπολεμῶν, καὶ τὰ τῶν Ἑλλήνων διοικῶν ; τὸ θύνηκε Φιλίππος ; ἔμα δὲ, ἀλλ' ἀσθενεῖ. Τί δ' ὑμῖν διαφρεῖ ; καὶ γὰρ ἂν ἐπὶ τι πάθῃ, ταχέως ὑμεῖς ἑτέρον Φιλίππον ποιήσετε.—Demost. Philipp. i.

Num vultis, dic mihi, circumcursitantes alius alium percontari in foro, diciturne aliquid novi ? Quid enim magis novum fieri potest, quam hominem Macedonem Athenienses bello subigere, Græciæque pro suo libitu res administrare ? Mortuusne est Philippus ? Non per Jovem : atqui ægrotat. Quid vero hoc vestra interest ? Etsi enim moriatur ille, brevi vos alium Philipppum vobis facietis.

35. Siquis vestrum, Judices, aut eorum qui adsunt, forte miratur, me, qui tot annos in causis judiciisque publicis ita sim versatus, ut defenderim multos, læserim neminem, subito nunc mutata voluntate ad accusandum descendere : is, si mei consilii causam rationemque cognoverit, una et id quod facio probabit, et in hac causa profecto neminem, præponendum esse mihi actorem putabit,—Cic. in Cæcil.

Ἀλλ' ἔρεῖ τις· Πῶς ἐμὲρονται οἱ νεκροί ; πῶς δὲ σώματι ἐρχονται ; Ἀφ' ὧν, σὺ ὁ σπείρεις, ἔ ζωοποιεῖται, ἐὰν μὴ ἀποθάνῃ.—1 Cor, xv. 35, 36.

Sed dicet aliquis ; quomodo resurgunt mortui ? quali autem corpore veniunt ? insipiens, tu quod seminas, non vivificatur, si non moriatur.

36. Tribuo Græcis literas, do multarum artium disciplinam, ingeniorum acumen, dicendi copiam, denique etiam si-

Derivationes.

34. ab ἐρωτάω, interrogo. 35. a προλαμβάνω, anticipo. 36. ad ἐπιτρέτω, permitto.

Consultat cum aliis *Anacænosis* ubique. 37

Oppositum *Antithesis* sensum librare paratur, 38

EXEMPLA.

qua alia sibi sumunt, non rupugno : testimoniorum religionem et fidem nunquam ista natio coluit.—Cic. pro Flac.

Sint sane, quoniam ita se mores habent, liberales ex sociorum fortunis, sint misericordes in furibus ærarii : ne illis sanguinem nostrum largiantur ; et, dum paucis sceleratis parcunt, bonos omnes perditum eant.—Sal.

Ερεῖς ἐν. Εξεκλασθησαν οἱ κλαδοὶ, ἵνα ἐγὼ ἐγκέντρεισθω. Καλῶς τὴ ἀπιστία ἐξεκλασθησαν, σὺ δὲ τὴ πίστιν ἐσττικας· μὴ ὑψηλοφρονεῖς, ἀλλὰ φόβος.—Rom. xi. 19. 20.

Dices ergo : Defracti sunt rami, ut ergo insererer. Pulchre ; incredulitate defracti sunt, tu autem fide stas ; ne eferaris animo, sed time.

37. Quæro, si te hodie domum tuam redeuntem coacti homines, et armati, non modo limine, tectoque ædium tuarum, sed primo aditu, vestibuloque prohibuerint, quid acturus sis ?—Cic.

Tu denique, Labiene, quid faceres tali in re ac tempore ? cum ignaviæ ratio te in fugam, atque in latebras impelleret : improbitas et furor Lucii Saturnini in Capitolium accesseretur : consules ad patriæ salutem ac libertatem vocarent : quam tandem auctoritatem, quam vocem, cujus secutam sequi, cujus imperio parere potissimum velles ? Cic. pro Rul.

Quin denique, quid censetis ? cedo, si vos in eo loco essetis, quid aliud fecissetis ?—Cic.

38. Odit populus Romanus privatam luxuriam, publicam munificentiam diligit.—Cic.

Ex hac parte pudor pugnat, illi ne petulantia.—Id.

Cæsar beneficiis ac munificentia magnus habebatur, in tēgri-tate vitæ Cato, &c.—Sall.

Egentes in locupletes, perditī in bonos, servi in dominos, armabantur.—Cic.

Τὰ γὰρ ὁφάνια τῆς ἀμαρτίας, θάνατος· τὸ δὲ χάρισμα τῆς Θεοῦ, ζωὴ αἰώνιος ἐν Χριστῷ Ἰησοῦ τῷ Κυρίῳ ἡμῶν.—Rom. vi. 23.

Nam stipendia peccati mors ; at donatio Dei, vita æterna in Christo Jesu Domino nostro.

Derivationes.

37. ab ἀνακοινοῦσα, communico. 38. ab ἀντι, contra, et τίθημι, pono.

Oxymoron erit quasi contradictio vera. 39

Consulit, addubitans quid agat dicatve, *Aporia*.

Figuræ ad Affectuum Concitationem.

Concitat *Ecphonesis* et Exclamatio mentem. 41

EXEMPLA.

39. De te autem, Catilina, cum quiescunt, probant : cum patiuntur, decernunt : cum *tacent, clamant*.—Cic. in Cat.

Et, consanguineas ut sanguine leniat umbras,

Impietate pia est.—Ov.

Nunquam se minus otiosum esse quam otiosum, nec minus solus quam cum solus esset.

Id aliquid nihil est.—Ter. And. Ut cum ratione insanias.---Ter. Eun. Tu pol, si sapis, quod scis, nescias.---Ter. Heaut.

---Concordia discors.---Ov.

Amici absentes adsunt, &c.---Cic.

Ἡ δὲ σπαταλωτά, ζῶσα τῶν νεκρῶν.---1 Tim. v. 6.

At deliciosa, vivens mortua est.

40. Quo me miser conferam ? quo vertam ? in capitoli-um ? at fratris sanguine redundat : an domum ? matremne ut miseram, lamentantem que videam, et abjectam ? Cic. de Grac.

---quid igitur faciam miser ?

Quidve incipiam ? ecce autem video rure redeuntem senem.

Dicam huic, an non ?---Ter. Eun.

Eloquar an sileam ?---Virg.

Quid faciam ? roger, anne rogem ? quid deinde rogabo ?---Ov.

ἡπερδὲ ἐν εὐτυχίᾳ ὁ οἰκονομὸς· τί ποιήσω ὅτι ὁ κύριός με ἀφαιρῆται τὴν οἰκονομίαν ἀπ' ἐμοῦ ; σκαπτεῖν ἢ ἐκ ἰσχύος, ἐπαίτεν ἀσχυρομαι.---Luc. xvi. 3.

Ait autem in seipso dispensator ; Quid faciam, quia dominus meus aufert dispensationem a me ? fodere non valeo mendicare erubesco.

41. O audaciam immanem ! tu etiam ingredi illam domum ausus es ? tu illud sanctissimum limen intrare ? tu illarum ædium diis penatibus os importunissimum ostendere ?---Cic. in M. Ant.

Derivationes.

39. ab *εξυρ*, acutus, et *μωρος*, stultus. 40. ab *απορω*, addubito.

41. ab *εκφωνω*, exclamo.

Librat in *Antithetis* contraria *Enantiosis*. 42

Aposiopesis sensa imperfecta relinquit. 43

EPEMPLA.

O clementiam admirabilem, atque omni laude, prædicatione, literis, monumentisque decorandam!--Cic. pro Lig.

O scelus ! O pestis ! O labes !---Cic. in Pis.

O Cælum ! O terra ! O maria Neptuni !---Ter. Adelph.

Heu pietas ! heu prisca fides ! invictoquo bello Dextra !---Virg.

Θε µε, Θε µε, να τι µε εγκατελιπες ;---Matth. xxvii. 46.

Deus meus, Deus meus, ut quid me dereliquisti !

42. Conferte *hanc pacem cum illo bello* ; *hujus prætoris adventum*, cum *illius imperatoris victoria* ; *hujus cohortem impuram* cum *illius exercitu invicto* ; *hujus libidines* cum *illius continentia* ; ab illo qui cepit *conditas* ; ab hoc, qui constitutas accepit, *captas* dicetis Syracusas.---Cic. in Ver.

Plura bella gessit, quam cæteri legerunt ; plures provincias confecit, quam alii concupiverunt : cujus adolescentia ad scientiam rei militaris non alienis præceptis, sed suis imperiis : non offensionibus belli, sed victoriis : non stipendiis, sed triumphis esterudita.---Cic. pro Leg. Man.

Alba ligustra cadunt, vaccinia nigra leguntur.---Virg.

43 ---Quem quidem ego si sensero---

Sed quid opus est verbis.---Ter. And.

Quos ego---sed præstat motos componere fluctus.---Virg.

Cantando tu illum ? aut unquam tibi fistulâ cerâ

Juncta fuit ?---Id.

--:Ego te, furcifer,

Si vivo. Ter. Eun.

Λεγων' 'οτι ει ηνως και συ, και γε εν τη ημερα σε ταυτη, τα προς εισηνην σε' νυν δε εκρυβη απο σφθαλμων σε.---Luc. xix. 42.

Dicens : quia si cognovisses et tu, et quidem in die tua hac, quæ ad pacem tuam ; nunc autem abscondita sunt ab oculis tuis.

Derivationes.

42. ab *εναντιος*, oppositus. 43. ab *αποσιωπω*, obticeo.

Rem negat <i>Apophasis</i> , quam transgreditur <i>Paraleipsis</i> .	44
Verba <i>Epanorthosis</i> revocans addensque reformat.	45
Digna præire, solet postponere <i>Anastrophe</i> verba.	46

EXEMPLA.

Εἰποτε δ' αὐτε

Χρῆμα ἐμὸν γένηται ἀνέκα λόγον ἀμύναι

Τοῖς ἄλλοις.— ἢ γὰρ 'ὅγ' ὁλοῦσι φρεσὶ θυεῖ.—Hom.

Sin vero unquam posthac opus me fuerit ad indignam pestem arcendam ab aliis :—certe enim ille perniciosus consilii furit.

44. Mitto illam primam libidinis injuriam, mitto nefarias generi nuptias, mitto cupiditate matris expulsam matrimonio filiam.—Cic. pro Cluent.

Non referam ignaviam, et alia magis scelestæ, quorum pœnitere oportet : taceo, omitto homicidia, furta, et alia tua crimina : nec ea dico, quæ si dicam, tamen infirmare non possis.—Cic. in Ver.

Εγὼ Παῦλος ἐγράψα τῇ ἐμῇ χειρὶ, ἐγὼ ἀποτίσω 'ὅνα μὴ λέγῃ σοὶ 'ὅτι καὶ σὲ αὐτὸν μοι προσοφείλεις.—Phil. 19.

Ego Paulus scripsi mea manu, ego dependam ; ut non dicam tibi quod et teipsum mihi addebis.

45. An vero ignoratis, neque in hoc pervagato civitatis sermone versantur, quas ille leges, (si leges nominandæ sunt, ac non fascēs urbis et pestes reipublicæ) fuerit impositurus nobis omnibus, atque inustus ?—Cic. pro Mil.

—Filiū unicū adolescentulū

Habeo : ah ! quid dixi habere me ? imo habui, Chreme : Nunc habeam, nec ne, incertum est.—Ter. Heaut.

O clementia ! clementia, dixi ? potius patientia mira.—Cic. in Ver.

ἀλλὰ περισσώτερον αὐτῶν πάντων ἐκπιάσαι· ἐγὼ δὲ, ἀλλ' 'ἢ χάρις τῆς Θεοῦ 'ἢ σὺν ἐμοί.—1 Cor. xv. 10.

Sed abundantius illis omnibus laboravi ; non ego autem sed gratia Dei quæ cum me.

46. Pastorum Musam, Damonis et Alphesibœi,

Immemor herbarum quos est mirata juvenca

Certantes ; quorum stupefactæ carmina lynces ;

Derivationes.

44. ab ἀπο, ab, et φάω, dico : ἀπαλείπω, prætermitto. 45. ab ἐπανέβη, corrigo. 46. ab ἀναστρέφω, retro verito.

Dialyton tollit juncturam, et *Asyndeton* æque. 47

Conjunctura frequens vocum *Polysyndeton* esto. 48

EXEMPLA.

Et mutata suos requierunt flumina cursus

Damonis Musam dicemus et Alpheisibœi.—Virg.

Quid deinde? quid censeris? furtum fortasse aut prædam aliquam?—Cic. in Ver. *Deinde*, (inquit Quintilianus) *cum diu suspendisset judicium animos, subjecit quod multo esset improbius.*

47.

Ite,

Ferte citi flammæ, date vela, impellite remos.—Virg.

Cæteros ruerem, agerem, raperem, tunderem, prosterne-rem.—Ter.

Tum spectaculum horribile in campis patentibus: sequi, fugere, occidi, capi.—Sal.

Abiit, excessit, evasit, erupit,—Cic. in Cat.

Veni, vidi, vici.—Cæs.

Και συμβαλοντες τας ασπιδας, εωθεντο, εμαχοντο, απεκτανον, απεδνησκον
—Xenoph.

Et confligentes clypeos impellebantur, pugnabant, cædebant, moriebantur. De istiusmodi constructione, vide Hom. II. Lib. i. 105. iii. 23. iv. 89, 327. v. 276, 840. vi. 392, 517 vii. 23. xi. 196. xii. 365. xv. 239.

48. Me præ cæteris *et colit et observat, et diligit.*—Cic. in Epist.

Et somnus, et vinum, et epulæ, et scorta, et Balneæ, corpora atque animos enervant.—Liv.

tectumque, laremque,

Armaque, Amyclæumque canem, Cressamque, pharetram. Virg.

Πειρασμαι γαρ 'οτι ετε θανατος, ετε ζωη, ετε αγγελιοι, ετε αρχαι, ετε δυναμεις, ετε ενεστωτα, ετε μελλοντα, ετε υψωμα ετε βαθος, ετε τις κτισις 'ετερα δυνησεται ημας χαρισαι απι της αγαπης τε Θεου, της εν Χριστω Ιησω τω Κυριω ημων.—Rom. viii. 38, 39.

Persuasus sum enim, quia neque mors, neque vita, neque angeli, neque principatus, neque potestates, neque instantia, neque futura, neque altitudo, neque profunditas,

Derivationes.

47. a *διαλυω*, dissolvo: ab a, privat. et *συνδω*, conjungo. 48. a *πολυς*, multus, et *συνδω*, conjungo.

- Periphrasis* verbis rem pluribus explicat unam. 49
 Exprimit, atque oculis quasi subjicit *Hypotyposis*. 50
 Res, loca, personas, affectus, tempora, gestus.
 Narratum claudit, vel *Epiphonema* probatum. 51

EXEMPLA.

neque aliqua creatura alia poterit nos separare a charitate Dei, quæ in Christo Jesu Domino nostro.

49. Fecerunt id servi Milonis, neque imperante, neque sciente, neque præsentem domino, quod suos quisque servos in tali re facere voluisset. (sc. interfecerunt Clodium.) Cic. pro Mil.

Trojani belli scriptor, sc. Homerus.—Hor.

Et jam summa procul villarum culmina fumant,
 Majoresque cadunt altis de montibus umbræ.—Virg.

‘Ο μαθητής κεινος, ‘ον ηγαπα ‘ο Ιησους.—Joan xxi. 7.

Discipulus ille, quem diligebat Jesus.

50. Videor enim mihi hanc urbem videre, lucem orbis terrarum, atque arcem omnium gentium, subito uno incendio concidentem : cerno animo sepulta in patria miseros, atque insepultos acervos civium : versatur mihi ante oculos aspectus Cethegi, et furor in vestrâ cæde bacchantis.—Cic. in Cat.

Obstupui, steteruntque comæ, et vox faucibus hæsit.—Virg.

Οι μοι, κτανει με πει φυγω ;—Eurip. Iphig. Taur.

Hei mihi ! interficiet me : quo fugiam ?

51. Musa, mihi causas memora : quo numine læso

Quidve dolens regina Deûm, tot volvere casus

Insignem pietate virum, tot adire labores

Impulerit. *Tantæne animis cælestibus iræ ?*—Virg.

Tantæ molis erat Romanam condere gentem !—Id.

Quam ut adipiscantur omnes optant, eandem accusant adepti : *Tanta est stultitia et perversitas !*—Cic. de Senect.

Τότε εἶπεν ‘ο βασιλεὺς τοῖς διακονοῖς· Ἀπὸ τῶν αὐτῶν ποδῶν καὶ χερσῶν, ἀγατὲς αὐτὸν, καὶ ἐκβαλετέ εἰς τὸ σκότος τὸ ἔξωθεν· ἐκεῖ ἐστὶν ‘ο κλαυθμὸς καὶ ‘ο βρυγμὸς τῶν ὀδυνῶν. Πολλοὶ γὰρ εἰσι κλητοὶ, ὀλιγοὶ δὲ ἐκλεκτοί.—Matt. xxii. 13, 14.

Tunc dixit rex ministris : ligantes ejus pedes et manus tollite eum, et ejicite in tenebras exteriores ; ibi erit fle-

Derivationes.

49. α περιφραζω, circumloquor. 50. ‘υποτυπω, repræsentō. 51. ab επιφωνεω, acclamo.

Personam,⁵ numerum, commutat *Enallage*,² tempus 52
Cumque³modo,⁴ genus et pariter: sic sæpe videbis.

EXEMPLA.

tus et fremitus dentium: *multi enim sunt vocati pauci vero electi.*

52. ¹ Ubi te ignaviæ tradideris, (pro tradiderint.)—Sall.

Alta petunt: pelago credas innare revulsas

Cycladas, aut montes concurrere montibus altos.—

Virg.

Φαίης κ' ακμητας και ατειρεας αλληλοισιν

Αντισθ' εν πολεμω· 'ως εσσυμενως εμαχοντο.—Hom.

Diceret illos indefatigatos et indomitos sibi invicem occurrere in pugnâ; adeo concitate pugnabant.

(Ubi, secunda persona utendo, Homerus lectorem facit ut res ibi gestas non amplius legat, sed cernat; ut denique non tam Poetæ quam pugnantium comes sit.)

² Hastam intorsit equo, ferrumque sub aure reliquit:

Quo sonipes ictu furit arduus, altaque jactat,

Vulneris impatiens, arrecto pectore crura:

Volvitur ille excussus humi.—Virg.

(Ubi, præsentī tempore utendo, Virgilius lectorem facit et equi vulnus et bellatoris casum pene oculis videre.) Sic.

Πεπτακως δε τις, 'υπο τω Κυρε ιππω, και πατεμενος, παιει τη μαχαيرا εις την γαστερα τον 'ιππον· 'ο δε σφαδαζων αποσυσεται τον Κυρον, 'ο δε πιπτει.—Xenoph. de Cyropæd. Lib. vii.

Cum cecidisset quidam subter equum Cyri et proculcetur, *ferit equi ventrem gladio; ille autem ægre ferens excutit Cyrum, hic vero decedit.*

³ Χαίρειν μετα χαίροντων, και κλαίειν μετα κλαιοντων.—Rom. xii. 15.

Gaudere cum gaudentibus, et flere cum flentibus.

⁴ De hac generis mutatione, frequens est apud Homerum usus; dicit enim κλυτος 'Ιππιδάμει, et τεκνον φιλε.

⁵ Singularis numerus positus vice pluralis vi et majestate orationem vestit.—Sic:

Επειθ' 'η Πελοποννησος 'απαντα διεστηκει.

Deinde omnis Peloponnesus in factiones discessit.

(verba sunt Demosthenis in oratione pro Corona, ubi 'η Πελοποννησος usurpatur pro 'οι Πελοποννησιοι.

E contrâ Pluralis pro Singulari sæpe ponitur: ut,

Ου γαρ Πελοπτες, εδε Καδμοι, εδ' Αιγυπτοι τε και Δαναοι, εδ' αλλοι

Derivationes.

52. ab αλλαττω, permuto.

Est vocum inter se turbatus *Hyperbaton* ordo. 53

Sermonem a præsenti avertit *Apostrophe* rite. 54

Largitur linguam *Prosopopoeia* mutis. 55

EXEMPLA.

πολλοὶ φύσιν βαρβαροὶ συνεικαστὶν ἡμῖν, ἀλλ' αὐτοὶ Ἕλληνες, & μιξοβαρβαροὶ, οἰκεῖν.—Plat. in Menex.

Neque enim *Pelopes*, neque *Cadmi*, neque *Ægyptii* et *Danai*, neque alii multi origine Barbari una nobiscum habitant; sed nos ipsi Hellenes, non cum Barbaris commixti, habitamus.

53. Vina, bonus quæ deinde cadis onerat *Acestes*,

Litore *Trinacrio*, dederatque abeuntibus heros.—Virg.

(Ordo hîc erat: Deinde heros dividit vina, quæ bonus *Acestes*, &c.)

---Ἀργεῖοι δὲ μέγ' ἰαχὼν, ἀμφὶ δὲ νηὲς

Σμερδαλεῖν κοναβήσαν, αὐσαντῶν ὑπ' Ἀχαιῶν,

Μυθὼν ἐπαύνησαντες Ὀδυσσεὺς θεοῖο.---Hom.

Argivi veró altúm clamabant, circumcircaque naves

Terribiliter sonitum reddebant, clamitantibus *Achivis*,

Sermonem collaudantes *Ulyssis* divini.

(Ordo namque orationis est, Ἀργεῖοι δὲ μέγ' ἰαχὼν,

Μυθὼν ἐπαύνησαντες Ὀδυσσεὺς θεοῖο)

54.—Et auro

Vi potitur. Quid non mortalia pectora cogis,

Auri sacra fames?—Virg.

Vos, vos appello, fortissimi viri, qui multum pro republicâ sanguinem effudistis.—Cic. pro Mil.

Vos enim, *Albani* tumuli, atque luci, vos, inquam, imploro atque obtestor, &c.—Id.

—Pereunt *Hypanisque* *Dymasque*

Confixi a sociis: nec te, tua plurima, *Pantheu*,

Labentem pietas, nec *Apollinis* infula texit!—Virg.

Ἀλλ' οὐκ ἐστίν, οὐκ ἐστίν, ὅπως ἡμαρτέτε ἄνδρες Ἀθηναῖοι, τὸν ὑπὲρ τῆς ἀπαντῶν ἐλευθερίας καὶ σωτηρίας κίνδυνον ἀρεμένοι. Οὐ μὰ τὴν ἐν Μαραθῶνι προκινδυνεύσαντας τῶν προγόνων, καὶ τὴν ἐν Πλάταιαις παρατάξαμένους, καὶ τὴν ἐν Σαλαμῖνι ναυμαχῆσαντας, καὶ τὴν ἐπ' Ἀρτεμισίῳ, καὶ πολλοὺς ἑτέροισι, τὴν ἐν τοῖς δημοσίοις μνημασί κεμένους, ἀγαθοὺς ἄνδρας.—Demost. Orat. pro Cor.

55. Etenim si mecum patria, quæ mihi vita mea multo est

Derivationes.

53. ab ὑπερβαίνω, transgredior. 54. ab ἀποστρέφω, avertō. 55. a προσωπον, persona, et ποιῶ, facio.

Figuræ Minores.

Vocibus abundat *Pleonasmus*, et *emphasin* auget. 56

Dicitur *Ellipsis*, si ad sensum dictio desit. 57

Res specie varias *Synathræsmus* congerit unâ. 58

EXEMPLA.

carior, si cuncta Italia, si omnis respublica loquatur: M. Tulli, quid agis?—Cic. in Cat.

Patria tecum, Catilina, sic agit, et quodammodo tacita loquitur: Nullum jam tot annos facinus extitit, nisi per te.—Id.

Quamobrem si cruentum gladium tenens clamaret T. Annii, adeste, quæso, atque audite, cives, P. Clodium interfeci: ejus furores, quos nullis jam legibus, nullis judiciis frenare poteramus, hoc ferro et hac dexterâ a cervicibus vestris repuli; per me, ut unum jus, æquitas, leges, libertas, pudor, pudicitia in civitate manerent; esset vero timendum, quonammodo id factum feret civitas; nunc enim quis est, qui non probet? qui non laudet?—Cic. pro Mil.

Aut *conjurato* descendens Dacus ab Istro.—Virg.

Virtus *sumit* aut *ponit* secures.—Hor.

Arbore nunc aquas *culpante*.—Id.

56. Satin' hoc certum? certum: *hisce oculis egomet vidi*.—Ter. Adelp.

Sic ore locuta est.—Virg.

Καλον δ' οὕτω γρ' οὐπω ἴδον ὀφθαλμοῖσιν.—Hom.

Pulchrum autem adeo ego nondum *vidi oculis*.

Ἀλλ' ἀγέρ', αἰκεν πῶς θωρηξομένης Ἀχαιῶν.—Hom.

Verum agite, si quo modo armemus *filios Achivorum*.

57. Triduo abs te nullas acceperam, (sc. *epistolas*.)—Cic.

Rhodum volo, inde Athenas, (i. e. ire.)—Id.

Civica donatus, (i. e. coronâ.)—Liv. Dii meliora, (i. e. faciant.)—Cic.

58. Grammaticus, Rhetor, Geometres, Pictor, Aliptes Augur, Schœnobates, Medicus, Magus, omnia novit.—Juv.

—faces in castra tulissem:

Implèssemque foros flammis: natumque patremque

Derivationes.

56. a *πλεονάζω*, *redundo*. 57. ab *ἐλλείπω*, *deficio*. 58. a *συναθροίζω*, *congrego*.

- Hendiadi* verbis res dicitur unica binis. 59
 Quod meruit primum, vult *Hysteron* esse secundum. 60
 Casu transposito submutat *Hypallage* verba. 61
Hellenismus erit phrasis aut constructio Græca. 62
 Propositum propriis probat *Ætiologia* causis. 63

EXEMPLA.

Cum genere extinxem: memet super ipsa dedissem.—
 Virg.

Nihil ex ista laude Centurio, nihil Præfectus, nihil Cohors, nihil Turma decerpit.—Cic. pro Marcel.

59. —hic fertilis uvæ,

Hic laticis; qualem pateris libamus et auro,

(pro aureis pateris.)—Virg.

Nec mihi displiceat maculis insignis et albo,

(pro albis maculis.)—Id.

60. —moriāmur, et in media arma ruamus.—Virg.

Me, me: adsum qui feci; in me convertite ferrum,

O Rutuli, mea fraus omnis.—Id.

Valet atque vivit.—Ter. Heaut.

61. In nova fert animus mutatas dicere formas

Corpora. (pro corpora mutata in novas formas.)—Ov.

Met.

Necdum illis labra admovi, sed condita servo,

(pro illa labris.)---Virg.

—dare classibus austros,

(pro classes austris.)—Id.

62. Et quā pauper aquæ Daunus agrestium

Regnavit populorum.

(pro regnator populorum.)—Hor.

Desine mollium querelarum.—Id. Desine clamorum.

63. Sperne voluptates; nocet *empta dolore voluptas*.

Μη πλανασθε Θεος ε μυκτηριζεται 'ο γαρ εαν σπειρη ανθρωπος, τστο και θεισται. Gal. vi. 7.

Ne errate? Deus non irridetur; quod enim seminaverit homo hoc et metet.

Derivationes.

59. ab 'εν, unum, et δια, per, et δυο, duo. 60. ab 'υστερον, posterior. 61. ab 'υπο, in, et αλλαττω, muto. 62. ab 'ελληνιστω, Græcoluor. 63. ab αιτιολογω, rationem reddo.

Voce interposita per *Tmesin* verbula scindas. 64

Antimeria solet pro parte apponere partem. 65

Inversis vertit sensum *Antimetabole* verbis. 66

Explicat, oppositum addens, *Paradiastole* recte. 67

EXEMPLA.

64. Quo nos *cunque* feret melior fortuna parente,

Ibimus, O socii comitesque.—Hor.

Quem fors dierum *cunque* dabit, lucro

appone.—Id.

Quæ me *cunque* vocant terræ.—Virg.

Talis Hyperboreo *Septem* subjecta *trioni*

Gens effrena virum.—Id.

ΑΠΟ μὲν φίλα ἔματα ΔΥΣΩ.—Hom.

65. Sole *recens* orto, aut noctem ducentibus astris,

(pro sole recenter orto, &c.)—Virg.

66. Poëma est *pictura loquens*, *pictura est mutum poema*.

Etenim, cum sit artifex ejusmodi, ut solus dignus videatur esse, qui scenam introeat; tum vir ejusmodi est, ut solus videatur dignus, qui eo non accedat.—Cic. pro Sext. Rose.

Οὐ γὰρ ὁ θελω, ποικε ἀγαθόν· ἀλλ' ὁ κ' θελω κακὸν τιτὸ πρᾶσσω.—Rom. vii. 19.

Non enim quod volo, facio bonum, sed quod non volo malum hoc ago.

67. Premitur virtus non opprimitur.—

Non formosus erat, sed erat facundus Ulysses.—Ov.

Non enim furem, sed direptorem; non adulterum, sed expugnatorem pudicitiae.—Cic in Ver.

Non sapiens, sed astutus.—

Εἰ παντὶ θλιβομένοι, ἀλλ' κ' στενοχωρεμένοι ἀπορεμένοι, ἀλλ' κ' ἐξαπορεμένοι διωκομένοι, ἀλλ' κ' ἐγκαταλειπόμενοι καταβαλλόμενοι, ἀλλ' κ' ἀπολλυμένοι.—2 Cor. iv. 8, 9-

In omni tribulati, sed non coarctati; hæsitantes, sed non prorsus hærentes; persecutionem passi, sed non deserti; dejecti, sed non perdit.

Derivationes.

64. a τμήνω, vel τμάω, seco. 65. ab ἀντι, pro, et μέρος, pars. ngo.. ἀντι, contra, et μεταβάλλω, inverto. 67. a παραδισσελλω, dis Gabju

Tota intervallis dat *Epimone* carmina certis. 68

Antiptosis amat pro casu ponere casum. 69

De Figuris Orthographiæ.

Prosthesis apponit capiti; sed *Aphæresis* aufert. 70, 71

Syncope de medio tollit; sed *Epenthesis* addit. 72, 73

EXEMPLA.

68. Incipe Mænalius mecum, mea tibia, versus.—Virg.
Ducite ab urbe domum, mea carmina, ducite Daphnin.—Id.

Αρχετε Βακολικας, Μασαι φιλαι, αρχετ' αοιδας.—Theoc. Idyl. 1.

69. *Urbem* quam statuo, vestra est; subducite naves.

(pro *urbs* quam statuo, &c.)—Virg.

Nominativus etiam sæpe provocativo usurpatur, ut
apud Homerum in *Iliad.* i. v. 596.

—Μηδε σε δαιμων

Ενταυθα τρεψετε, φιλος

Et illud Ejusdem in *Odyss.* γ. 375.

Ω φιλος, ε σε ελπη κακον και αναλκιν εσεσθαι.—Hom.

(Duobus his in locis, φιλος ponitur pro φιλε.)

70. *Gnatum.* pro *natum*; ελδωρ pro ελδαρ

Gnatum exhortarer, ni mistus matre Sabella.—Virg..

—τοδε μοι κρηνον ελδωρ.—Hom.

71. *Mitte*, pro *omitte*; αια pro γαια; κεινω pro εκεινω,

Mitte, sectari, rosa quo locorum

Sera moretur.—Hor.

Ως φατοτ' τους δ' ηδη κατεχεν φυσιζους αια.—Hom.

Φη γαρ ογ' αιρησειν Πριαμου πολιν ηματι κεινω,

Νηπιος.—Id.

72. *Periclis*, pro *periculis*; πατρι, pro πατρι.

Deseris; heu tantis nequidquam erepte *periclis*.—Virg..

Πριν γ' απο πατρι φιλω δομεναι ελικωπιδα κουρην.—Hom.

73. *Reliquias*, pro *reliquias*; νεσον, pro νεσεν; ξεινος, pro ξενος.

Troas reliquias Danaum atque immitis Achillei.—Virg..

Νεσον ανα στρατον ωρσε κακην' ολεκοντο δε λαοι.—Hom.

'Η γα νυ μοι ξεινος, πατρωος εστι παλαιος.—Id.

Derivationes.

68. ab επιμενω, permaneo. 69. ab αντι, pro, et πτωσις, casus.

70. a προστιθημι, appono. 71. ab αφαινω, aufero. 72. αγγν, con, et

κοπτα, scindo. 73. ab, επι, in et επιθημι, insero.

Abstrahit *Apocope* fini; sed dat *Paragoge*. 74, 75

Metathesis de sede movens elementa reponit. 76

Antistoichon et *Antithesis* elementa refingunt. 77

De Figuris Prosodiæ.

M vorat *Ecthlipsis*; sed vocalem *Synalæpha*. 78, 79

Systole corripit, extenditque *Diastole* tempus. 80, 81

EXEMPLA.

74. Peculî, pro peculii; otî, pro otii; δω pro δωμα.

Nec spes libertatis erat; nec cura *peculî*.—Virg.

Illo Virgilium me tempore dulcis alebat

Parthenope, studiis florentem ignobilis otî.—Id.

Και τοτ' ἐπειτα τοι εἰμι Διὸς ποτὶ χαλκοβῆτες δω.—Hom.

75. Immiscerier, pro immisceri; ἐβελισθα, pro ἐβελης.

Sin maculæ incipient rutilo *immiscerier* igni.--Virg.

Ἀλλὰ μάλ' ευκηλὸς τὰ φερίζει, ἀσπ' ἐβελισθα.—Hom.

76. Thymbre, pro Thymber; καρτε, pro κρατε; κραδιν, pro
κραδιν.

Nam tibi *Thymbre*, caput Evandrius abstulit ensis.—
Virg.

—Ἦνορ ἐν πισυνοὶ καὶ καρτεὶ χερῶν.—Hom.

Οἰνοβαρεῖς, κυνὸς ὀμματ' ἔχων κραδιν δ' ἐλαφοιο.—Id.

77. Olli, pro illi; volgus, pro vulgus; μελιτταν pro
μελισσαν.

Olli cœruleus supra caput adstitit imber.—Virg.

Quod *volgus* servorum solet.—Ter. And.

Ἐρως ποτ' ἐν ῥοδαῖσι

Κοιμωμένην μελιτταν

Οὐκ εἶδεν ἀλλ' ἐτρώθη.—Anac.

78. Italiam, Italiam primus conclamat Achates.—Virg.

O curas hominum! O quantum est in rebus in-
ane.—Pers.

79. Conticuere omnes, intentique ora tenebant.—Virg.

Dardanidæe muris; spes addita suscitatur iras.—Id.

Οὐς κεν εὖ γνοῖν, καὶ τένομα μυθήσασθαι μιν.—Hom.

80. Tulērunt, pro tulērunt; βησομεν, pro βησωμεν.

Matri longa decem tulērunt fastidia menses.—Virg.

Derivationes.

74. ab απο, ab, et κοπτω, scindo. 75. a παρα, præter, et αγω,
duco. 76. a μετα, trans, et τιθημι, pono. 77. ab αντι, contra, et
τιθημι, pono. 78. ab ἐβλῖω, elido. 79. a συναλεψω, conglutino.
80. a συστειλω, contrahō. 81. a διαστειλω, produco.

Conficit ex binis contracta *Synæresis* unam. 82

Dividit in binas resoluta *Diæresis* unam. 83

EXEMPLA.

---Αν δ' αὐτὴν Χρυσίδα καλλιπαρῆον
βησομένη.---Hom.

81. Prīamiden, pro Prīamiden; amōr, pro amōr.

Atque hic Prīamiden laniatum corpore toto.—Virg.

Considant, si tantus amōr, et mœnia condant.—Id.

Ἴδον αἰολὸν ὄφιν.—Hom

82. Seu lento fuerint *alvearia* vimine texta.—Virg.

Unius ob noxam et furius Ajacis Oilei.—Id.

Ἀλλὰ πατὴρ οὐμὸς φρεσὶ μαινέται οὐκ ἀγῶνισι.---Hom.

83. Aurai trissyllabum, pro auræ dissyllabo; siluæ pro silvæ.

Æthereum sensum, atque auræi simplicis ignem.—Virg.

Nivesque deducunt Jovem; nunc mare nunc siluæ.—Hor.

Derivationes.

82. a συνειρω, connecto. 83. a διαίρω, divido.

PART IV.

PRONUNCIATION.*

What is Pronunciation ?

A conformity of the voice and gesture to the subject.

What is its object ?

To transfuse into others our own ideas and emotions.

How is this to be accomplished ?

By being moved ourselves with the passions we desire to excite in others.

Into how many parts is Pronunciation divided ?

Two ; Voice and Gesture.

*“Pronunciation,” says Cicero to Herennius, “is a graceful management of the Voice, Countenance and Gesture.”

“Action,” says Cicero in his *Oratore*, “is the predominant power in eloquence. Without it the best speaker can have no name, and with it a middling one may obtain the highest.”

“Pronunciation,” says Quintilian, “is called by most authors Action ; but the former name seems rather to agree with the Voice, and the latter with the Gesture.”

Cicero and Quintilian relate that Demosthenes being asked what was the greatest excellency in oratory, gave the preference to Pronunciation, and assigned to it the second and third place, until no further question was put to him ; by which it appeared that he judged it to be, not so much the principal as the only excellency.

Cicero, in his third book *de Oratore*, says : “For nature has given every passion its peculiar expression in the look, the voice, and the gesture ; and the whole frame, the look and voice of a man are responsive to the passions of the mind, as the strings of a musical instrument are to the fingers that touch them.”

Quintilian says : “Now as all action, as I said, is divided into two parts, Voice and Gesture ; of which one strikes the eyes, the other the ears, through which two senses every passion has access to the mind, I shall speak first of the Voice, to which the Gesture is supposed to conform itself.”

What is Voice ?

Voice is a kind of sound which influences the passions, either by raising or allaying them. *

What does voice comprise ?

Accent, Emphasis, Tone and Pause.

What is Accent ?

Accent is the laying of a peculiar stress of the voice on a certain letter or syllable in a word, that it may be better heard than the rest, or distinguished from them.

What is meant by Emphasis ?

A stronger and fuller sound of the voice, by which we distinguish some word or words on which we design to lay particular stress, and to show how they affect the rest of the sentence.

* Cicero, in his third book de Oratore, chapter 60, says : " But the chief excellence to be admired, in a good delivery, is a fine voice. If an orator possess not a good voice, it ought, such as it is, to be improved." And in the same chapter he says : " Nothing tends more to acquire an agreeable voice in speaking than frequently to relax it, by passing from one strain to another, and nothing tends more to injure it than violent exertion unrelieved by modulation. What gives greater pleasure to our ears, and more charm to delivery, than judicious transitions, variety and change ? Therefore, Catulus, you might have heard from Licinius, who is your client, a man of learning, and the secretary of Gracchus, that Gracchus made use of an ivory flute, which a man who stood privately behind him, while he was speaking, touched so skilfully, that he immediately struck the proper note, when he wanted either to quicken or to soften the vehemence of his voice."

Emphatica, aliaque præcipuæ notæ verba, præsertim Antitheta, seu invicem respondentia, et tropi figuræque insigniores, paulo altiore vocis et tonum et sonum requirunt.—Butler.

Vox, quatenus ad orationis partes, sit in Exordio *verecunda*, in Narratione *aperta*, in Propositione *clarior*, in Confirmatione *fortis*, in Confutatione *severior*, in Conclusionem *excitata*, quasi parta victoria.—Butler et Dugard.

Vox, ratione affectuum seu passionum, sit in Commiseratione *flexibilis*, in Iracundia *incitata*, in Metu *demissa* in Voluptate *hilarata*, in Dolore *tristis*, in blandiendo, fatendo, satisfaciendo, rogando, et suadendo, *submissa*, in monendo et promittendo *fortis*, in consolando *blanda*, in laudando, gratias agendo, et similibus *læta*, *magnifica*, et *sublimis*.—Id.

What relation exists between Accent and Emphasis ?

Accent has the same relation to words that Emphasis has to sentences.

In what do tones consist ?

In the modulation of the voice, the notes or variations of sound which we employ in public speaking.

What are Pauses ?

Pauses or rests in speaking, are a total cessation of the voice, during a perceptible, and, in many cases a measurable, space of time.

What is Gesture ?

The accommodation of the attitude to the several parts of a discourse ;—"The suiting of the action to the word."*

* "But all these emotions," says Cicero in his third book de Oratore, chapter 59, "ought to be accompanied with Gesture ; not theatrical gesture, limited to particular words, but extended to the whole discourse ; aiding the sense, not by pointing, but by emphasis, a strong manly action, borrowed from the use of arms, or the school of arts, and not from stage performers. The hand ought not to saw the air, and the fingers in moving should follow the words, and not precede, as it were, to point them out. The arm should be stretched forward, as if to brandish the bolts of eloquence ; and the stamping the foot ought to take place, either in the beginning or the end of a debate. But all depends upon the face, and all power of the face is centred in the eyes. This our old men are the best judges of ; for they were not lavish of their applause, even to Roscius when he was in a mask. All action depends upon the passions, of which the face is the picture and the eyes the interpreters. For this is the only part of the body that can express all the passions ; nor can any one who looks another way create the same emotions. Theophrastus used to apply to one Tauriscus, who averted his face from the audience when he was repeating his part, the epithet *Aversus*. Therefore a great deal consists in the right management of the eyes, for the features of the face ought not to be altered too much, lest we become ridiculous or disgustful. It is by its vividness, or the languor of the eye, by a dejected, or a cheerful look, that we express the emotions of the heart, and accommodate what we say, to what we feel. Action is, as it were, the language of the body, and therefore ought to correspond to the thought." And in the same chapter he says : "But nature has given a particular force to all the modifications of action ; there-

How many kinds of Gesture are there ?

Two : Natural and Imitative.

What is Natural Gesture ?

When the actions and motions of the body, as naturally accompany our words, as these do the impressions of our mind.

What is Imitative Gesture ?

When the orator describes some action, or personates another speaking.

How is the gesture of an orator to be regulated ?

By an exact and easy imitation of the operations of nature.

fore we see it has great effect upon the ignorant, the vulgar, and the greatest upon foreigners who are unacquainted with our tongue. Words affect none but him who understands the language ; and sentiments that are pointed, often escape the undiscerning. But an action expressive of the passions of the mind, is a language universally understood : for the same expressions have the same effects in all circumstances, and all men know them in others by the same characters which express them in themselves."

The following extracts on Gesture are from Quintilian's Institutes, Book xi., Chapter iii.

"But the countenance is what is most powerful. By it, we appear suppliant, menacing, mild, mournful, joyful, proud, submissive. From it men hang as it were, on it they look, and even examine it before we speak."

"A moderate projection of the arm, the shoulders being kept still, and the fingers opening as the hand advances, is very becoming for continued and smoothly running passages. But when something of greater elegance, or of finer fancy, is to be said, as "the rocks and solitudes are responsive to the voice ;" then it expatiates to the side, and the words come pouring out as it were with the gesture.

"But the hands, without which all gesture would be maimed and weak, have a greater variety of motions than can be well expressed ; being emulous to express almost every word. Do we not desire with them, promise, call, dismiss, threaten, beseech, detest, fear, inquire, and deny ? Do they not express joy, sorrow, doubt, confession, penitence, measure, abundance, number, and time ? Do they not excite, restrain, prove, admire, and shame ? Whence, among the great diversity of languages of all nations and people, the hands seem to me the common language of all mankind."

"The hand begins with great propriety on the left side, to

rest on the right ; but it should appear to be laid down, and not to strike ; though in the end it sometimes falls, yet soon to return ; and sometimes rebounds, in the action of denying or admiring.

“ Hence the ancient masters of art are correct in adding a precept, that the hand should begin and rest with the sense. Otherwise the gesture would be either before the voice or after it, which would be unseemly. Nor should the hand rise higher than the eyes, nor fall lower than the breast.

“ The left hand never properly performs gesture alone, but frequently accompanies and conforms itself to the motions of the right, whether we digest our arguments on our fingers, or show aversion by turning out the palms of our hands to the left, or extending them forwards ; or whether we stretch them out on both sides, either in an attitude of making satisfaction, or being suppliants.

“ We must take care that the breast and belly do not project too far. The sides ought also to agree with the gesture ; for the motion of the whole body is of some effect, and Cicero thinks it does more than the hands themselves, as appears by what he says in his Orator : ‘ Let there be no affected motions of the fingers, as of their joints falling in cadence ; rather let the orator’s action proceed from the motion of his whole body, and a manly flexibility of his sides.’

“ To strike the thigh, a gesture first supposed to be practised at Athens by Cleon, is customary, and becomes indignant emotions, and serves to excite the attention of the auditory. Cicero thus censures Callidius for omitting it : “ No smiting his forehead ; no striking his thigh ; no, not even a stamp of the foot, the least thing that might be naturally expected.’

“ To stamp the foot, may occasionally be seasonable, especially, as Cicero says, in the beginning or end of contests ; but, when used too often, it makes a man appear silly, and takes off from the party the attention and notice of the judge.”

In Actione igitur summum studium duo summi oratores Demosthenes et Cicero posuere. Demosthenes speculum grande intuens composuit Actionem et gestus corporis, et Satyrum histrionem ad eas artes magistrum adhibuit. Cicero histrionibus, Roscio comædo, Æsopo tragædo, usus est. Ipsi etiam Socrates, Plato, et Quintilianus probarunt et collaudarunt.—*Butler*.

Actio semper sit non modo varia et decora, sed etiam nec nimia nec affectata, at naturæ congruens. Trunco igitur totius corporis orator seipsum moderetur ; Actioque propria comitetur omnes Vocis flexiones atque animi motus.—*Id*.

Status corporis sit erectus. Humeri debent æqui esse et recti. Brachia modice projiciantur, et dextrum potius quam sinistrum faciat gestum. Supplosio pedum parce utatur. Pectus parce feriat, et femur in affectibus vehementioribus.—*Cic*.

I.

THE FOLLOWING EXAMPLES OF SENTENCES, ORATIONS, &c., ARE
DESIGNED TO EXERCISE THE STUDENT IN PRONUNCIATION.

*Commiseration and Grief.**

Wretch that I am ! Whither shall I retreat ? Whither shall I turn me ? To the Capitol ? The Capitol streams with my brother's blood : To my family ? There must I see a wretched, a mournful, and afflicted mother ?

(Cicero, extolling this passage of Gracchus, says : " it appears that those words were accompanied with such expression in his eyes, voice, and gesture, that even his enemies could not refrain from tears.")

II.

Entreaty.

Fathers ! Senators of Rome ! the arbiters of the world ! to you I fly for refuge from the murderous fury of Jugurtha. By your affection for your children ; by your love for your country ; by your own virtues ; by the majesty of the Roman Commonwealth ! by all that is sacred, and all that is dear to you—deliver a wretched prince from undeserved, unprovoked injury ; and save the kingdom of Numidia, which is your own property, from being the prey of violence, usurpation, and cruelty.—SALL.

* Horace in his Art of Poetry says : " Pathetic accents suit a melancholy countenance ; words full of menaces require an angry aspect ; wanton expressions, a sportive look ; and serious matter, an austere one."

And Cicero, in his third book de Oratore, says : " Anger has a peculiar pronunciation, which is quick, sharp, and broken. The tone of Pity and Grief is different ; it is full, moving, broken, and mournful. Fear is low, diffident, and humble : Vehemence demands a strain that is intense, strong, and majestically threatening. Pleasure is diffusive, soft, tender, cheerful and gay : Uneasiness is of another sort, it is oppressive without commiseration, and its tone is grave and uniform."

III.

ANGER.—THREATENING.

Satan's speech to Death stopping his passage through the gate of Hell ; with the answer.

Whence, and what art thou, execrable shape !	<i>Quest.</i>
That dar'st, tho' grim and terrible, advance	<i>with</i>
Thy miscreated front athwart my way	<i>anger.</i>
To yonder gates ? through them I mean to pass,	<i>Resol.</i>
That be assur'd, without leave ask'd of thee :	<i>Contempt.</i>
Retire ; or taste thy folly, and learn by proof,	<i>Threat-</i>
Hell-born ! not to contend with sp'rits of Heav'n.	<i>ening.</i>
To whom the goblin full of wrath replied,	
Art thou that traitor angel, art thou he,	<i>Anger.</i>
Who first broke peace in Heav'n, and faith, till then	
Unbroken, and in proud, rebellious arms	
Drew after him the third part of Heav'n's sons	
Conjur'd against the Highest, for which both thou	
And they, outcast from God, art here condemn'd	
To waste eternal days in woe and pain ?	
And reckon'st thou thyself with sp'rits of Heav'n, Con-	
Hell-doom'd ! and breath'st defiance here and scorn,	<i>tempt</i>
Where I reign king, and, to enrage thee more,	<i>with anger.</i>
Thy king and lord ? Back to thy punishment,	<i>Pride.</i>
False fugitive ! and to thy speed add wings,	<i>Threaten-</i>
Lest with a whip of scorpions I pursue	<i>ing.</i>
Thy ling'ring, or with one stroke of this dart	
Strange horror seize thee, and pangs unfelt before.	

MILT. Parad. Lost, B. ii. 601.

IV.

ANXIETY.—RESOLUTION.

CATO'S SOLILOQUY.

Cato sitting in a thoughtful posture. In his hand Plato's book on the immortality of the soul. A drawn sword on the table by him. After a long pause, he lays down the book, and speaks.

It must be so—Plato, thou reason'st well! *Deep Contemp.*

Else, whence this pleasing hope, this fond desire,^a *Comfort.*

This longing after immortality? *Desire.*

Or whence this secret dread, and inward horror

Of falling into nought? Why shrinks the soul *Fear.*

Back on herself, and startles at destruction?

'Tis the Divinity that stirs within us; *Awe.*

'Tis Heav'n itself that points out an hereafter,

And intimates eternity to man.

^b Eternity! thou pleasing* dreadful †thought! **Satisfac.*

Through what variety of untried being, †Apprehen.

Through what new scenes and changes must we pass?

The wide, th' unbounded prospect lies before me;

But shadows, clouds, and darkness, rest upon it. *Anxiety.*

|| Here will I hold :‡ If there's a pow'r above us; || *Courage.*

(And, that there is, all nature cries aloud ‡ *Ven.*

Through all her works,) He must delight in virtue,

And that, which he delights in, must be happy. *Satisf.*

But when! or where!—This world was made for Cæsar. *Anx.*

I'm weary of conjectures.—**This must end them. ***Cour.*

(Laying his hand on his sword.)

Thus am I doubly armed^c; my death, and life; *Firmness.*

a] "this fond desire," may be spoken with the right hand laid on the breast.

b] "Eternity! thou pleasing," &c. requires an eye fixed, with profound thoughtfulness, on one point, throughout this line.

c] "My death, and life," &c. Long pauses between, and pointing, or looking at the sword in pronouncing "my death," and at the book in pronouncing "and life," and so in "my bane and antidote," and in the two following lines.

My bane, and antidote ; are both before me :
 This, in a moment, brings me to an end ; *Appreh.*
 But this informs me, I shall never die: *Comf.*
 'The soul,^d secur'd in her existence, smiles *Noble.*
 At the drawn dagger, and defies its point. *Pride.*
 The stars^e shall fade away, the Sun himself *Triumph.*
 Grow dim with age, and nature sink in years ;
^f But thou shalt flourish in immortal youth,
^g Unhurt amidst the war of elements,
^h The wreck of matter and the crush of worlds.

ADDISON.

V.

HAMLET'S SOLILOQUY.

Doubting.—Vexation.—Serious Reflection.

To be—or not to be—that is the question—*Anxiety.*
 Whether 'tis nobler in the mind to suffer
 The stings and arrows of outrageous fortune ;
 Or to take arms against a host of troubles, *Cour.*
 And, by opposing, end them ?—* But to die—* *Deep thought-*
 To sleep—No more ?—And by a sleep to end *fulness.*
 The heart-ache, and the thousand natural shocks, *Vexat.*
 That flesh is heir to—'tis a consummation
 Devoutly to be wish'd—† To die—To sleep—† *Thoughtfulness.*
 To sleep—‖ Perchance to dream—A startling thought—‖ *Appreh.*
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause.—There's the respect,

d] "The soul," &c. may be pronounced with the right hand laid on the breast.

e] "The stars," &c. may be spoken with the eyes raised toward Heaven, and the arms moderately spread.

f] "But thou shalt flourish," &c. the right hand upon the breast.

g] "Unhurt," &c. the arms spread again as before.

h] "the crush," &c. the hands brought together with force.

That makes calamity of so long life :
 For who would bear the whips and scorns of time, *Vexation.*
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of love despised, the law's delay, *Anguish.*
 The insolence of office, and the spurns,
 That patient merit of the unworthy takes ; *Meek.*
 When he himself might his quietus make
 With a bare bodkin ? who would bend to earth, *Cour.*
 And groan and sweat under a weary life ? *Comp.*
 But that the dread of something after death, *Fear.*
 (That undiscovered country, from whose bourn
 No traveller returns) puzzles the will,
 And makes us rather bear those ills we have,
 Than fly to others, that we know not yet ?
 Thus conscience does make cowards of us all :
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great strength and moment,
 With this regard their currents turn away
 And lose the name of action.

SHAKSP.

VI.

BRUTUS' ORATION ON CÆSAR'S DEATH.

Romans, Countrymen, and Lovers !—Hear me for my
 cause ; and be silent, that ye may hear ! Believe me, for
 mine honour ; and have respect to mine honour, that you
 may believe ! Censure me in your wisdom ; and awake
 your senses, that you may the better judge ! If there be
 any in this assembly, any dear friend of Cæsar's ; to him
 I say, that Brutus' love to Cæsar was no less than his.
 If, then, that friend demand, why Brutus rose against Cæ-
 sar, this is my answer : Not that I loved Cæsar less, but
 that I loved Rome more. Had you rather Cæsar were liv-

ing, and die all slaves ; than that Cæsar were dead and live all freemen ?

As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honour him : but, as he was ambitious, I slew him. There are tears for his love, joy for his fortune, honour for his valour, and death for his ambition.

Who's here so base, that would be a bondman ? if any, speak ; for him have I offended. Who's here so rude, that would not be a Roman ? if any, speak ; for him have I offended. Who's here so vile, that will not love his country ? if any, speak ; for him have I offended.—I pause for a reply—Since none is made, then none have I offended.

I have done no more to Cæsar, than you shall do to Brutus. The question of his death is enrolled in the Capitol : his glory not extenuated, wherein he was worthy ; nor his offences enforced, for which he suffered death.

Here comes his body, mourned by Mark Antony : who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth ; as which of you shall not ? With this I depart ; that, as I slew my best lover, for the good of Rome ; I have the same dagger for myself, when it shall please my country to need my death.

SHAKSP. *Jul. Cæs.* Act. III.

VII.

PHOCIAS' SOLILOQUY.

Farewell, and think of death !—Was it not so ?

Do murderers then preach morality ?

But, how to think of, what the living know not,

And the dead cannot or else may not tell ?—

What art thou, O thou great mysterious terror !

The way to thee we know ; diseases, famine,

Sword, fire, and all thy ever-open gates,
Which day and night stand ready to receive us.
But, what's beyond them?—Who will draw that veil?
Yet death's not there:—No, 'tis a point of time,
The verge 'twixt mortal and immortal being:
It mocks our thought!—On this side all is life;
And when we've reach'd it, in that very instant
'Tis past the thinking of!—O! if it be
The pangs, the throes, the agonizing struggle,
When soul and body part; sure I have felt it,
And there's no more to fear.

VIII.

DOUGLAS' ACCOUNT OF HIMSELF.

My name is Norval. On the Grampian hills
My father feeds his flocks; a frugal swain,
Whose constant cares were to increase his store,
And keep his only son, myself, at home:
For I had heard of battles, and I long'd
To follow to the field some warlike lord;
And heav'n soon granted what my sire denied.
This moon, which rose last night, round as my shield,
Had not yet fill'd her horns, when, by her light,
A band of fierce barbarians, from the hills,
Rush'd like a torrent, down upon the vale,
Sweeping our flocks and herds. The shepherds fled
For safety and for succour. I alone,
With bended bow, and quiver full of arrows,
Hover'd about the enemy, and mark'd
The road they took, then hasted to my friends;
Whom, with a troop of fifty chosen men,
I met advancing. The pursuit I led,
Till we o'ertook the spoil-encumber'd foe.
We fought—and conquered. Ere a sword was drawn,
An arrow from my bow had pierc'd their chief,

Who wore that day the arms which now I wear.
 Returning home in triumph, I disdain'd
 The shepherd's slothful life, and, having heard
 That our good king had summon'd his bold peers
 To lead their warriors to the Carron side,
 I left my father's house, and took with me
 A chosen servant to conduct my steps :—
 Yon trembling coward, who forsook his master.
 Journeying with this intent, I pass'd these towers ;
 And, Heav'n-directed, came this day to do
 The happy deed that gilds my humble name.

IX.

CATO'S SENATE.

CATO. Fathers, we once again are met in council :
 Cæsar's approach has summon'd us together,
 And Rome attends her fate from our resolves.
 How shall we treat this bold, aspiring man ?
 Success still follows him, and backs his crimes :
 Pharsalia gave him Rome, Egypt has since
 Receiv'd his yoke, and the whole Nile is Cæsar's.
 Why should I mention Juba's overthrow,
 And Scipio's death ? Numidia's burning sands
 Still smoke with blood. 'Tis time we should decree
 What course to take. Our foe advances on us,
 And envies us even Libya's sultry deserts.
 Fathers, pronounce your thoughts ; are they still fix'd
 To hold it out, and fight it to the last ?
 Or are your hearts subdued at length, and wrought
 By time and ill success to a submission ?
 Sempronius, speak.

SEMPRONIUS. My voice is still for war.
 Gods ! can a Roman senate long debate
 Which of the two to choose, slav'ry or death ?
 No ; let us rise at once, gird on our swords,

And at the head of our remaining troops,
Attack the foe, break through the thick array
Of his throng'd legions, and charge home upon him,
Perhaps some arm, more lucky than the rest,
May reach his heart, and free the world from bondage.
Rise, fathers, rise ! 'tis Rome demands your help ;
Rise, and revenge her slaughter'd citizens,
Or share their fate ! The corpse of half her senate
Manure the fields of Thessaly, while we
Sit here delib'rating in cold debates.
If we should sacrifice our lives to honour,
Or wear them out in servitude and chains.
Rouse up, for shame ! Our brothers of Pharsalia
Point at their wounds, and cry aloud—To battle !
Great Pompey's shade complains that we are slow,
And Scipio's ghost walks unreveng'd among us !

CATO. Let not a torrent of impetuous zeal
Transport thee thus beyond the bounds of reason :
True fortitude is seen in great exploits
That justice warrants, and that wisdom guides :
All else is tow'ring frenzy and distraction.
Are not the lives of those who draw the sword
In Rome's defence entrusted to our care ?
Should we thus lead them to a field of slaughter,
Might not th' impartial world with reason say,
We lavish'd at our death the blood of thousands,
To grace our fall, and make our ruin glorious ?
Lucius, we next would know what's your opinion ?

LUCIUS. My thoughts, I must confess, are turn'd on peace.
Already have our quarrels fill'd the world
With widows and with orphans : Scythia mourns
Our guilty wars, and earth's remotest regions
Lie half unpeopled by the feuds of Rome :
'Tis time to sheath the sword, and spare mankind.
It is not Cæsar, but the Gods, my fathers,

The Gods declare against us, and repel
Our vain attempts. To urge the foe to battle,
(Prompted by blind revenge, and wild despair,)
Were to refuse th' awards of Providence,
And not to rest in Heav'n's determination.
Already have we shown our love to Rome,
Now let us show submission to the Gods.
We took up arms, not to revenge ourselves,
But free the commonwealth ; when this end fails,
Arms have no further use : our country's cause,
That drew our swords, now wrests them from our hands,
And bids us not delight in Roman blood,
Unprofitably shed. What men could do,
Is done already ; heav'n and earth will witness,
If Rome must fall, that we are innocent.

SEMPRONIUS. This smooth discourse, and mild behaviour, oft
Conceal a traitor—Something whispers me
All is not right—Cato, beware of Lucius.

CATO. Let us appear not rash nor diffident ;
Immod'rate valour swells into a fault ;
And fear, admitted into public councils,
Betrays like treason. Let us shun them both.
Fathers, I cannot see that our affairs
Are grown thus desp'rate ; we have bulwarks round us ;
Within our walls are troops inur'd to toil
In Afric's heats, and season'd to the sun :
Numidia's spacious kingdom lies behind us,
Ready to rise at its young prince's call.
While there is hope, do not distrust the Gods ;
But wait at least till Cæsar's near approach
Force us to yield. 'Twill never be too late
To sue for chains, and own a conqueror.
Why should Rome fall a moment ere her time ?
No, let us draw our term of freedom out
In its full length, and spin it to the last ;

So shall we gain still one day's liberty :
And let me perish ; but in Cato's judgment,
A day, an hour of virtuous liberty,
Is worth a whole eternity in bondage.

Enter Marcus.

MARCUS. Fathers, this moment, as I watch'd the gate,
Lodg'd on my post, a herald is arrived
From Cæsar's camp, and with him comes old Decius,
The Roman Knight : he carries in his looks
Impatience, and demands to speak with Cato.

CATO. By your permission, fathers, bid him enter.
Decius was once my friend, but other prospects
Have loos'd those ties, and bound him fast to Cæsar.
His message may determine our resolves.

Enter Decius.

DEC. Cæsar sends health to Cato—

CATO. Could he send it
To Cato slaughter'd friends, it would be welcome.
Are not your orders to address the senate ?

DEC. My business is with Cato ; Cæsar sees
The straits to which you're driven ; and, as he knows
Cato's high worth, is anxious for your life.

CATO. My life is grafted on the fate of Rome.
Would he save Cato ? Bid him spare his country.
Tell your dictator this : and tell him, Cato
Disdains a life, which he has power to offer.

DEC. Rome and her senators submit to Cæsar ;
Her gen'als and her consuls are no more,
Who check'd his conquests, and denied his triumphs.
Why will not Cato be this Cæsar's friend ?

CATO. Those very reasons thou hast urg'd, forbid it.

DEC. Cato, I've orders to expostulate,
And reason with you, as from friend to friend ;
Think on the storm that gathers o'er your head,
And threatens ev'ry hour to burst upon it ;

Still may you stand high in your country's honours,
Do but comply, and make your peace with Cæsar.
Rome will rejoice and cast its eyes on Cato,
As on the second of mankind.

CATO. No more :

I must not think of life on such conditions.

DEC. Cæsar is well acquainted with your virtues,
And therefore sets this value on your life :
Let him but know the price of Cato's friendship,
And name your terms.

CATO. Bid him disband his legions,
Restore the commonwealth to liberty,
Submit his actions to the publicc censure,
And stand the judgment of a Roman senate.
Bid him do this, and Cato is his friend.

DEC. Cato, the world talks loudly of your wisdom—

CATO. Nay more, tho' Cato's voice was ne'er employ'd
To clear the guilty, and to varnish crimes,
Myself will mount the Rostrum in his favour,
And strive to gain his pardon from the people.

DEC. A style like this becomes a conqueror.

CATO. Decius, a style like this becomes a Roman.

DEC. What is a Roman, that is Cæsar's foe ?

CATO. Greater than Cæsar ; he's a friend to virtue.

DEC. Consider, Cato, you're in Utica,
And at the head of your own little senate ;
You don't now thunder in the Capitol,
With all the mouths of Rome to second you.

CATO. Let him consider that, who drives us hither.

'Tis Cæsar's sword has made Rome's senate little,
And thinn'd its ranks. Alas ! thy dazzl'd eye
Beholds this man in a false glaring light,
Which conquest and success have thrown upon him ;
Did'st thou but view him right, thou'dst see him black
With murder, treason, sacrilege, and crimes,

That strike my soul with horror but to name 'em.
 I know thou look'st on me, as on a wretch
 Beset with ills, and cover'd with misfortunes ;
 But, by the gods, I swear, millions of worlds
 Should never buy me to be like that Cæsar.

DEC. Does Cato send this answer back to Cæsar,
 For all his gen'rous cares, and proffer'd friendship ?

CATO. His cares for me are insolent and vain ;
 Presumptuous man ! the gods take care of Cato.
 Would Cæsar show the greatness of his soul ?
 Bid him employ his care for these my friends,
 And make good use of his ill gotten power,
 By shelt'ring men much better than himself.

DEC. Your high unconquer'd heart makes you forget
 You are a man. You rush on your destruction.
 But I have done. When I relate hereafter
 The tale of this unhappy embassy,
 All Rome will be in tears.

X.

BRUTUS AND CASSIUS.

CAS. That you have wrong'd me doth appear in this :
 You have condemn'd and noted Lucius Pella
 For taking bribes here of the Sardians ;
 Wherein my letter (praying on his side,
 Because I knew the man) was slighted off.

BRU. You wrong'd yourself to write in such a case.

CAS. In such a time as this, it is not meet
 That ev'ry nice offence should bear its comment.

BRU. Let me tell you, Cassius, you yourself
 Are much condemn'd to have an itching palm,
 To sell and mart your offices for gold,
 To undeservers.

CAS. I an itching palm ?
 You know that you are Brutus that speak this,

Or, by the gods, this speech were else your last.

BRU. The name of Cassius honours this corruption,
And chastisement doth therefore hide its head.

CAS. Chastisement!

BRU. Remember March, the ides of March remember!

Did not great Julius bleed for justice sake?

What villain touch'd his body, that did stab,

And not for justice? What, shall one of us,

That struck the foremost man of all this world,

But for supporting robbers; shall we now

Contaminate our fingers with base bribes?

And sell the mighty space of our large honours,

For so much trash, as may be grasped thus?—

I had rather be a dog, and bay the moon,

Than such a Roman.

CAS. Brutus, bay not me,
I'll not endure it: you forget yourself,
To hedge me in; I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

BRU. Go to; you're not, Cassius.

CAS. I am.

BRU. I say you are not.

CAS. Urge me no more, I shall forget myself—

Have mind upon your health: tempt me no further!

BRU. Away, slight man!

CAS. Is't possible?

BRU. Hear me, for I will speak.

Must I give way and room to your rash choler?

Shall I be frightened when a madman stares?

CAS. O Gods! ye Gods! Must I endure all this?

BRU. All this? aye, more. Fret till your proud heart break;

Go, show your slaves how choleric you are,

And make your bondmen tremble. Must I budge?

Must I observe you? Must I stand and crouch

Under your testy humour? By the Gods,
You shall digest the venom of your spleen,
Though it do split you: for from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish

CAS. Is it come to this?

BRU. You say, you are a better soldier:

Let it appear so; make your vaunting true
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.

CAS. You wrong me every way, you wrong me, Brutus:

I said, an older soldier, not a better;

Did I say better?

BRU. If you did, I care not.

CAS. When Cæsar liv'd, he durst not thus have mov'd me.

BRU. Peace, peace, you durst not so have tempt'd him.

CAS. I durst not!

BRU. No.

CAS. What? Durst not tempt him!

BRU. For your life you durst not.

CAS. Do not presume too much upon my love,

I may do that I shall be sorry for.

BRU. You have done that you should be sorry for.

There is no terror, Cassius, in your threats;

For I am arm'd so strong in honesty,

That they pass by me, as the idle wind,

Which I respect not. I did send to you

For certain sums of gold, which you deni'd me;

For I can raise no money by vile means:

By heaven, I had rather coin my heart,

And drop my blood for drachams, than to wring

From the hard hands of peasants their vile trash,

By any indirection. I did send

To you for gold to pay my legions,

Which you deni'd me : was that done like Cassius !
Should I have answer'd Caius Cassius so ?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, Gods, with all your thunderbolts,
Dash him to pieces !

CAS. I deni'd you not.

BRU. You did.

CAS. I did not :—he was but a fool,
That brought my answer back.—Brutus hath riv'd my heart ;
A friend should bear a friend's infirmities,
But Brutus makes mine greater than they are.

BRU. I do not, still you practise them on me.

CAS. you love me not.

BRU. I do not like your faults.

CAS. A friendly eye could never see such faults.

BRU. A flatterer's would not, though they do appear
As huge as high Olympus.

CAS. Come, Antony, and young Octavius, come !
Revenge yourselves alone on Cassius,
For Cassius is a-weary of the world :
Hated by one he loves : brav'd by his brother :
Check'd like a bondman : all his faults observ'd,
Set in a note book, learn'd, and conn'd by rote,
To cast them in my teeth. O, I could weep
My spirit from mine eyes !—There is my dagger,
And here my naked breast—within, a heart
Dearer than Plutus' mine, richer than gold :
If that thou need'st a Roman's, take it forth :
I, that deni'd thee gold, will give my heart :
Strike, as thou didst at Cæsar ; for, I know,
When thou didst hate him worst, thou lov'dst him better
Than ever thou lov'dst Cassius.

BRU. Sheath your dagger.

Be angry when you will it shall have scope :
 Do what you will, dishonour shall be humou
 O Cassius, you are yoked with a lamb
 That carries anger, as the flint bears fire ;
 Who, much enforced, shows a hasty spark,
 And straight is cold again.

CAS. Hath Cassius liv'd

To be but mirth and laughter to his Brutus,
 When grief, and blood ill-temper'd vexeth him ?

BRU. When I spoke that I was ill-temper'd too.

CAS. Do you confess so much ? Give me your hand.

BRU. And my heart too.

CAS. O Brutus ?—

BRU. What's the matter ?

CAS. Have you not love enough to bear with me,
 When that rash humour which my mother gave me,
 Makes me forgetful ?

BRU. Yes, Cassius ; and from henceforth,
 When you are over-earnest with your Brutus,
 He'll think your mother chides, and leave you so.

XI.

THE PARTING OF BRUTUS AND CASSIUS.

BRU. No, Cassius, no : think not, thou noble Roman,
 That ever Brutus will go bound to Rome :
 He bears too great a mind. But this same day
 Must end that work, the ides of March begun ;
 And whether we shall meet again, I know not.
 Therefore our everlasting farewell take :—
 Forever, and forever, farewell, Cassius !
 If we do meet again, why we shall smile ;
 If not, why then this parting was well made.

CAS. For ever, and forever, farewell Brutus !

If we do meet again, we'll smile indeed ;

If not, 'tis true, this parting was well made.

BRU. Why, then, lead on.—O, that a man might know

The end of this day's business, ere it come !

But it sufficeth, that the day will end,

And then the end is known.

XII.

SOLILOQUY OF DICK THE APPRENTICE.

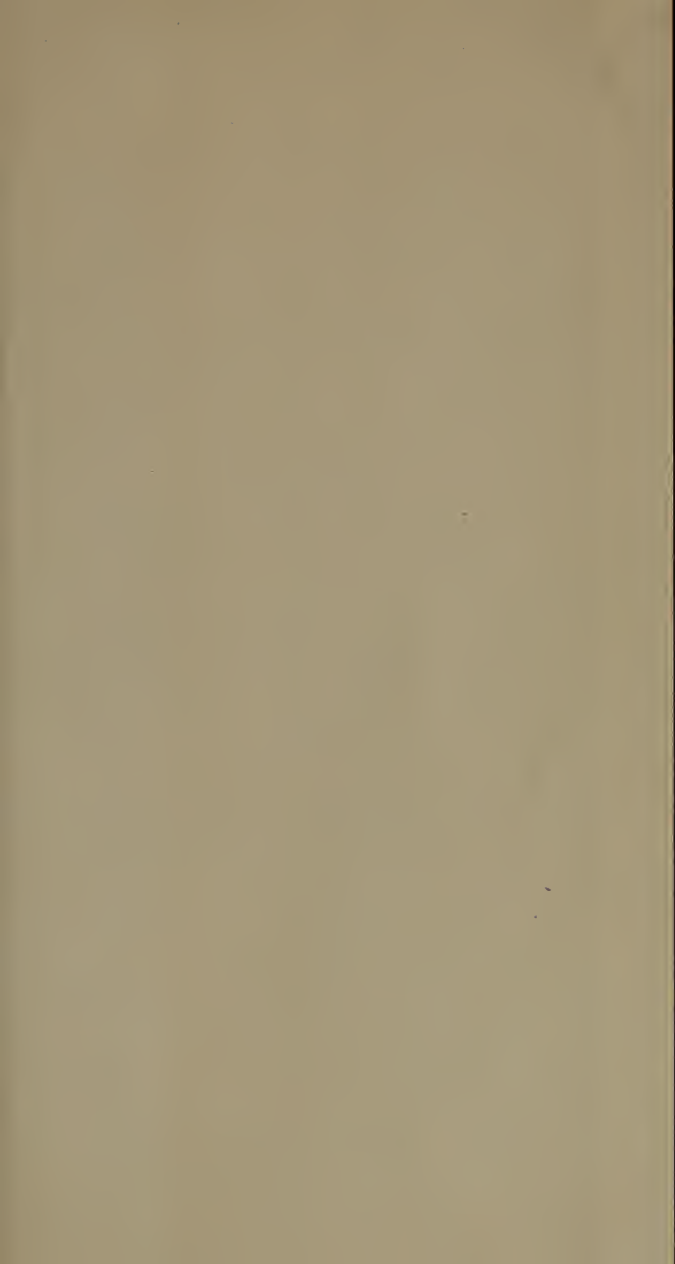
Thus far we run before the wind.—An Apothecary !—
Make an apothecary of me !—What, cramp my genius over
a pestle and mortar ; or mew me up in a shop, with an al-
ligator stuffed, and a beggarly account of empty boxes !
To be culling simples, and constantly adding to the bills
of mortality !—No ! no ! It will be much better to be
pasted up in capitals, *The part of Romeo by a young gen-
tleman who never appeared on any stage before !* My ambi-
tion fires at the thought.—But hold ; may n't I run some
chance of failing in my attempt ? Hissed—pelted—laugh-
ed at—not admitted into the green room ;—that will ne-
ver do—down, busy devil, down, down ; try it again—lov-
ed by the women—envied by the men—applauded by the
pit, clapped by the gallery, admired by the boxes. “ Dear
Colonel, is'nt he a charming creature ? My lord, don't you
like him of all things ?—Makes love like an angel ?—
What an eye he has !—Fine legs !—I shall certainly go to
his benefit.”—Celestial sounds !—And then I'll get in with
all the painters and have myself put up in every print shop
—in the character of Macbeth ! “ This is a sorry sight.”
(*Stands an attitude.*) In the character of Richard :
“ Give me another horse ! Bind up my wounds.” These
will do rarely—And then I have a chance of getting well
married.—O glorious thought ! I will enjoy it though but
in fancy. But what's o'clock ?—it must be almost nine.

I'll away at once ; this is club night—the spouters are all met—little think they I'm in town—they'll be surprised to see me—off I go ; and then for my assignation with my master Gargle's daughter.

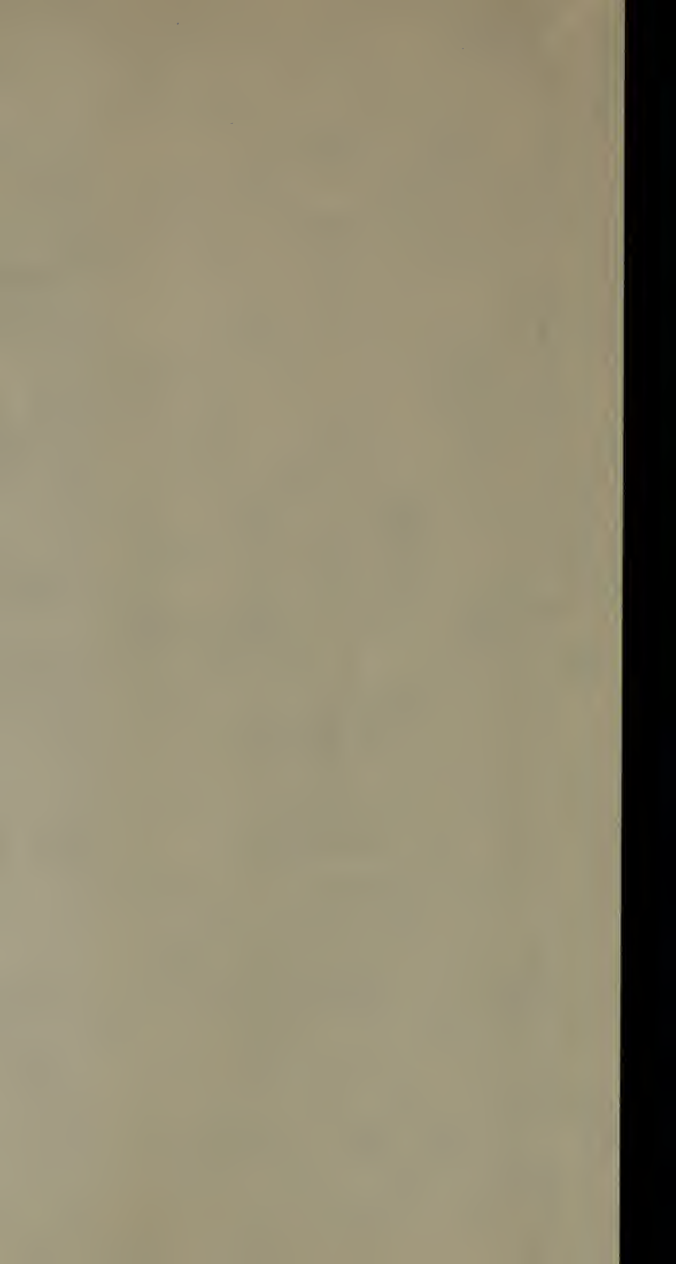
Limbs, do your office, and support me well ;
Bear me but to her, then fail me if you can.

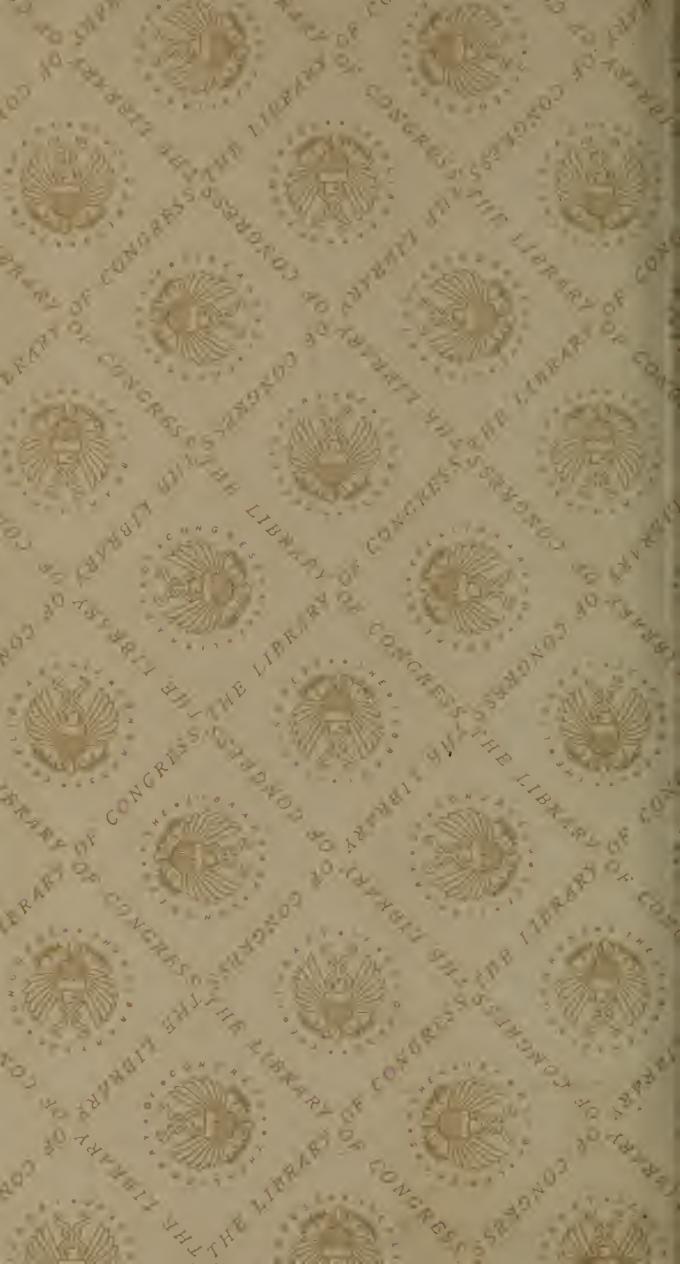
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